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*With three Engravings,*  
A  
**VISIT TO GOODWOOD.**

*Price 5s. in Boards.*

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GOODWOOD.

*The Seat of His Grace the Duke of Richmond.*

A  
VISIT TO GOODWOOD,  
NEAR CHICHESTER,

THE SEAT OF

His Grace the Duke of Richmond,

WITH AN

APPENDIX,

DESCRIPTIVE OF AN ANCIENT PAINTING.



BY D. JACQUES, LIBRARIAN OF GOODWOOD.

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EN LA ROSE JE FLEURY.

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Chichester :

PUBLISHED BY THE AUTHOR, NORTH STREET;  
AND BY MESSRS. LACKINGTON, HUGHES & CO. LONDON.

PRINTED BY W. MASON,  
1822.





TO  
THE MOST NOBLE  
CAROLINE DUCHESS OF RICHMOND,  
LENNOX AND AUBIGNY;

THIS  
**LITTLE WORK**

(By Permission)

IS  
WITH HIGH RESPECT,  
*MOST HUMBLY DEDICATED;*

BY  
HER GRACE'S

MOST DEVOTED

AND OBEDIENT SERVANT,

D. JACQUES.



## PREFACE.

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### TO THE READER.

**W**HOEVER launches on the expansive and uncertain Ocean of Literature, whether sailing as a Majestic first-rate *folio Tome*, or the more humble and diminutive *Duodecimo*, it is customary to hang out, by way of Flag of Truce, a Preface: Notwithstanding I am aware, that Prefaces in general, receive about as much attention from many readers, as a Barbary Corsair thinks of paying to the flag of a Neapolitan Galliot; yet, in compliance with the wishes of my friends, I am induced (to use a common phrase) “to do as company do;” I will not therefore detain you too long by a rhapsody of circumlocution, for,

“If it were done, when ’tis done, then ’twere well  
It were done quickly.”

## PREFACE.

In the summer of 1818, I received the commands of her Grace the Duchess of Richmond, to be in attendance at Goodwood House, and, as Librarian, assist in the absence of the Noble family, in receiving their Royal and Serene Highnesses the Princess Elizabeth, Prince of *Hesse Hombourg* and Suite, who had signified their wish to visit that Mansion, during their tour in this part of England. In the course of the perambulation through the house, Her Royal Highness (whose proficiency in the fine Arts is well known) observed *en passant* that, it would be highly interesting as well as serviceable to the Arts, if Noblemen and proprietors of large Mansions containing valuable paintings and other curiosities, were to preserve an accurate description of the same, in manuscript or print, for the information of posterity.

This observation first excited the ambition of compiling the following pages, I was not unaware of the difficulties I should have to encoun-

## PREFACE.

ter, or of the boldness of the attempt in appearing before the public in the guise of an Author ;

“ But assiduity makes all things easy.”

I made known my wish to the then Earl of March, and most respectfully requested permission to undertake the same, this was not only granted, but that kindness and urbanity which has ever distinguished his Lordship, gained for me also the approbation of his Noble Mother.

In the autumn of the past year, I received permission to put the M S. to press, under a Patronage for which I must ever feel proud and grateful. How far I have been successful in my undertaking, it is not for me to say, but one thing I must beg to state, that, whenever I have presumed to differ from the hitherto received opinion of others, it is upon the most sure foundation, and, however deficient it may prove in point of erudition, it—But,

“ *Nous n'avouons jamais nos défauts que par vanité.*”

## PREFACE.

If when beyond the precinct of the House, I have wandered a little in the flowery fields of fancy, I trust, I shall be freely pardoned, my subject was of a local nature, and, my most anxious wish was, to render it as acceptable to as large a portion of readers as possible.

I cannot close these few remarks without thanking two Gentlemen, votaries of the muse, for their voluntary present of the Stanzas at the conclusion, written expressly for the work.

To the Nobility, Ladies and Gentlemen, Subscribers to the whole of the large paper copies printed, I must say with the poet,

“ My *grateful thoughts* so throng to get abroad,

“ They over-run each other in the crowd :

“ To *you* with hasty flight, they take their way,

“ And hardly for the dress of words will stay.”





## A VISIT &c.

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**A**BOUT three miles and a half north east of Chichester, on the western extremity of a spacious park, commanding from various parts the most extensive prospects of marine and landscape scenery stands Goodwood House ; “ or as we find it written in ancient records, Godine-wood, was the Lordship and Estate of Robert, Lord St. John of Basing, who 28. Henry 3d. obtained a charter of Free-warren in all his demense lands here, and left it so privileged to his heir John.”\*

The Estate was purchased by the first Duke of Richmond for the convenience of hunting, but it soon became a favourite place of residence ; for, we find that his son Charles, Earl of March, (afterwards Second Duke of Rich-

\* Hist : Sussex, 1730.

mond) was born here on the 18th May, 1701 : but since that time, it has been much enlarged and improved, by the third Duke particularly, who devoted the principal part of his life to building and planting for its improvement.

Before the year 1800, the principal front was that facing the south, with a pediment in the centre of Portland stone, built by Sir William Chambers ; since that period, great additions have been made under the direction of Mr. James Wyatt, the chief architect employed for the construction of this magnificent edifice, the whole of which is built of squared flints collected from the downs, which have this superiority over Portland stone, that the longer they are exposed to the air, the harder and whiter they become ; besides, the preparing of those flints, gave employment to a number of poor men, women, and children, who were occupied for a long period of time in collecting and fitting them for the hands of the workmen.

The principal front now looks to the east, extending a hundred and sixty-six feet, and is adorned in the centre, with a portico of six Ionic columns of Portland stone, which supports another of an equal number of Doric pillars sur-

mounted by a balustrade, and terminated (as is also each of the wings) by circular towers with hemispherical roofs. By a short flight of unpolished granite steps, we enter the

### **VESTIBULE OR ENTRANCE HALL,**

Thirty-eight feet one inch, by thirty-five feet three inches, at the upper end of which is a superb colonnade of six pillars of Guernsey granite, each shaft of one entire piece twelve feet six inches high with a diameter of eighteen inches, of most exquisite polish and form, with rich bronzed Corinthian Capitals, and a plinth and tori of white and black marble; at each end are two half columns in scagliola, the workmanship of a Mr. Allcott, executed (by permission) according to his own taste, and, indeed, so correct is the imitation, that it requires a close inspection to discover the deception.

On each side of the Hall, are Ionic chimney-pieces composed of Egyptian Granite and other costly marble; the fire grates, are of highly polished steel, with the lion crest of the Noble family richly chased and gilt.

In the centre, beyond the colonnade, stands

a marble table, over which in a niche is a large head of porphyry. Upon the table stands two busts, one of the Emperor Trajan and another of the Apollo Belvidere, also a large Buhl time-piece ; on the chimney-piece and various parts of the Hall, are many small pieces of marble sculpture and a variety of excellent casts in real bronze, consisting of Victory, Jupiter, Vulcan, Venus, Nessus, and Dejanira, &c. &c. To the right and left on pedestals are a pair of antique heads in marble, and near them the remains of an ancient suit of mail with the cap or hood and many parts of it richly gilt. Around lay scattered a variety of trophies from the field of Waterloo, such as helmets, caps, cuirasses, swords, bayonets, &c. &c. Here it may not be improper to state that the late lamented proprietor of this Mansion, was himself present as a spectator, on the field of Waterloo on the day of that memorable battle, which terminated the despotic career of Napoleon, and had the pleasurable satisfaction of beholding three of his noble sons ready to "die or conquer in their country's cause." The many interesting publications of that great event bear honorable testimony to the same, particularly of the present Duke, (then Earl of March and Aid-de-Camp to the Prince of Orange) in whose possession,

now waves one of the proud banners of the  
Champ-de-Mai an irrefragable witness to the  
deeds of those undaunted warriors

---

who nobly stood  
The battles shock, and stemm'd the tide of blood,  
Prov'd to the world by laurels bravely won,  
What Briton's dar'd when glory led them on.

On the right of the vestibule near the entrance, is the New Drawing Room fifty-five feet by twenty-four feet, exclusive of the niche at the end; beyond, is the intended Picture Gallery, eighty-six feet two inches long by twenty-four feet two inches wide, and on the right between the two, the round Sitting Room of the north tower; the whole of these rooms are at present in an unfinished state. Recrossing the hall, we enter the

### **EGYPTIAN DINING ROOM,**

In size forty-five feet nine inches by twenty-three feet eleven inches, the design of which, is said to have been suggested by the works of Mons. Denon, particularly, his description of the Temple and Palace discovered at Tintyra. The walls are of scagliola, resembling a rich



polished sienna marble, with a cornice and skirting of grey and white marble, adorned with classical ornaments in bronze; at the upper end is a large looking-glass, nine feet by five, inserted in a fascia of grey marble, before which, on a pedestal, stands a vase of Egyptian porphyry; and on each side are small tables of choice granite. The lower end or principal entrance of the room, forms an alcove in which are two niches containing busts of the third Duke of Richmond when young and on his travels; and of the late Marquis of Rockingham by *Nollekens*; near, on tables of granite are girandole figures of *Isis* and *Osiris*, in bronze and gold under glasses. The chimney-piece is of the finest statuary marble, adorned with bronze Egyptian hieroglyphics; from the ceiling is suspended two elegant bronze and cut-glass lamps. The floor is of oak wrought in marquetry, which with the drapery and rest of the furniture is truly unique.

In this superb room on the 25th of June, 1814, were entertained the Emperor of Russia, his sister the Grand Duchess of Oldenburgh, and suite; who expressed themselves highly delighted with the splendid hospitality with which



they were received by their noble Host and Hostess, as well as with the beauties of the place. Passing the anti-room we enter the

### WAINSCOT LIBRARY,

The books in which are all arranged on open shelves of that wood: access to the upper part of this library is afforded by means of a small geometrical staircase in the N. E. angle of the room, which leads up to a light iron gallery supported by cantalivers of the same metal neatly bronzed, with a top rail of mahogany which extends nearly round the room. This gallery was planned and erected by order of the third Duke of Richmond, and has been justly admired and copied for its elegant appearance as well as for its strength and utility. The corners of this gallery are adorned with the following family paintings—a portrait of Charles the 3d. Duke of Richmond, with a book, painted by *Romney*, Mary his Duchess, in a Turkish habit sitting at embroidery, by *Ang. Kauffman*,—engravings have been executed from both the above portraits, the first by order of the society of arts. The late Duke of Richmond by *Jackson*, and the gallant Marquis of Anglesey, the noble father of Caroline Duchess of Richmond,

painted by *Sir Wm. Beechey*. In various parts of this room hang also the following collection :

A merry-making, by *I. Van Somer*, a jovial trio : one of them playing on the fiddle, whilst three heads thrust through an open casement, join most heartily in their merriment.

An old painting representing the interior of the ancient court of wards.

A portrait of Lady Holland, daughter of the 2d. Duke of Richmond, with her favourite pony and attendant, by *Wotton*.

A view of Molecomb, in water colours, by *De Vint*.

A cabinet portrait of the Duchess of Portsmouth, by *Sir P. Lely*.

A fine head of Charles the 2d. by *Cooper*, painted in enamel, also a small portrait of his brother King James the 2d. in oil.

A copy from the large painting of Charles the First and family, on ivory by *Haines*, also 15 family miniatures all mounted in one frame.

The size of this Library is twenty-three feet eight inches by nineteen feet ten inches, the walls are hung with a scarlet flock paper, and the window adorned with an elegant drapery of black velvet, edged with gold coloured silk

fringe—from the ceiling is suspended a lustre with bronze lamps.

Here the lover of the fine arts may be gratified by a survey of a splendid folio of drawings in chalk, by *P. Soubeyran*, from the paintings of *Le Suere*, done for the gallery of the Carthusians at Paris, (now in the Louvre) descriptive of the life and miracles of St. Bruno, engravings were intended to have been made from the whole of these drawings, but only two were ever finished.

### **THE BREAKFAST ROOM,**

Is an elegant circular apartment on the ground floor of the south tower, twenty feet in diameter, the walls are hung with a paper of a light blue chintz pattern, ornamented with a drapery of the same coloured silk tabinet, here are four windows, but two of them are of looking-glass, which multiply the refracted rays of light thrown around from a beautiful glass lustre (when in use) which is suspended from the centre of the room. Returning, by a private door we enter the

### **GRAND LIBRARY,**

Which is thirty-five feet seven inches, by twen-

ty-five feet six inches ; around are erected lofty cases with doors of light brass wire work, containing the books, the bases or closets, beneath, are painted in chiaro scuro from the drawings of Sir Wm. Hamilton's Greek, Etruscan, and Roman vases, found in the ruins of the **Herculaeum**. The ceiling is divided into compartments, carved and gilt with a rich modillion cornice, and adorned with paintings by *Riley*, in vivid colours, from those discovered in the bathes of **Titus** at Rome. From the centre hangs suspended a superb bronze and gilt lamp. Over the chimney-piece, which is of the finest statuary marble, is a painting inserted, descriptive of the death of **Cleopatra**, soft and delicate in colouring, but not quite classical in regard to costume ; and above the doors, to the right and left, are **Bacchus** and **Ariadne**, both by the same artist, *Riley*. On the pediments of the book-cases are a variety of busts in porphyry and other marbles. The walls are of salmon colour ornamented with gold medalions and foliage, in bass-relief ; the drapery to the windows and furniture are composed of the richest silk tabiret of the same colour, with an elegant light blue silk fringe to correspond—between the windows are two looking-glasses, each in size nine feet three inches by five feet seven inches, and before them are

tables of polished granite, beneath which, are a pair of antique Thebaick vases, taken in a French frigate, and once formed part of the plunder of the celebrated army of Egypt so nobly routed by the English and shamefully deserted by their head General Buonaparte.

The chimney-piece and granite tables, are decorated with some costly pieces of Seve and other Porcelain, and on each side hang highly finished miniatures on ivory, of the present Duke of Richmond, Lord George Lennox, M. P. for Chichester, and her Grace the Duchess of Argyll; together with a portrait of the 4th Duke of Richmond, by the late *Mr. Scott*, of Brighton, from which a very excellent engraving has been made. To describe every valuable and ornamental appendage which has a place in this library, would much exceed the limits of my present undertaking, suffice it to add, that here the curious will be gratified, and even the most fastidious Bibliophist find food amongst the nine thousand volumes on the shelves around. To the right, by a secret door, entrance may be had to the Duke's private apartment or

### STUDY,

Which is hung like the small library with a scar-



let flock paper, and neatly fitted up glass cases and drawers, for holding books, papers, guns, pistols, &c. &c.; containing also every requisite necessary for the accoutrement of a sportsman, together with a pair of superb Indian Hookas, presents to his Grace's late noble parent.

Over the fire-place hangs a portrait of that much esteemed Nobleman, painted when a youth, by *Romney*; a variety of valuable and scarce engravings by *Virtue*, and others, adorn the walls, consisting of the interview of Henry the 8th with Francis the First of France, Queen Elizabeth's visit to Lord Hunsdon, Henry the 7th. and 8th. with their Queens, and the Earl of Pembroke and family from paintings by *Holbien*, also *Virtue*'s engraving from the Darnly picture, Charles the First and family, together with a drawing from the pen of *Albert Durer*. Contiguous to the library is an almost semicircular arae, which contains the

### **GREAT STAIRCASE**

Of the finest polished wainscot, the walls painted a light drab colour, and the windows decorated with a rich full scarlet drapery. Upon a



large marble stove, which communicates heat to the chief apartments in the mansion, stands some fine antique heads in marble, consisting of a Bacchus, a Naiade, a head from the Laocoon and others, in a niche a large bust of Adonis after he had received his mortal wound from the wild boar; looking upwards, we behold that celebrated and justly admired painting by *Vandyke* of King Charles the First and his family. This picture in size out of the frame (which is superbly carved and gilt) is nine feet nine inches by eight feet two inches; it represents the King seated with his son Charles Prince of Wales resting on his knee, his Queen Henrietta, daughter of Henry IV of France, is holding up the infant Princess Maria, two small Italian dogs are playing at their feet; on a table beside the King is lying the Royal Regalia, in the perspective is a view of Westminster Abbey and Hall. This picture was sold for £150 at the sale of King Charles's effects by order of Parliament in 1649, and at the revolution in France it was repurchased from the Orleans collection by the 3d. Duke of Richmond for the sum of £1155. Here are other portraits of the same Royal persons and by the same great master; in one, the King is standing in his robes of state and seems to tell us that

“ Princes have but titles for their glories,  
“ An outward honour for an inward toil ;  
“ And, for unfelt imaginations,  
“ They often feel a world of restless cares.”

In the other, the Queen\* is arrayed in white satin, and looks like one, who

“ When the greatest stroke of fortune falls, will bless the King.”

The two pictures are in size eight feet ten inches by three feet, and were painted at a much later period than the former. The five children of the above unfortunate monarch, in the centre stands Prince Charles with his hand on the head of a large dog, this is a long narrow piece and once formed a part of the collection of King Charles the First, five feet six inches by two feet six inches. Charles Prince of Wales, James Duke of York, and their sister Henrietta Maria

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\* To shew the vicissitudes to which human greatness is sometimes subjected, the following anecdote is here introduced :—

“ When a certain Cardinal called on Henrietta, the widow  
“ of Charles the First at Paris, and asked her where her  
“ daughter was, the Queen answered, that the poor girl was  
“ in bed, as they had no money to buy firing.”—This was  
when Mazarin was amassing all the revenues of France into his own coffers.

*Vide Lessons of Thrift.*

(afterwards Duchess of Orleans) are in another, playing with two dogs of that favourite breed still kept up by his Grace the Duke of Norfolk, and known by the name of King Charles' breed, four feet ten inches by four feet three inches. Over these two paintings of the children, hangs a fine full length portrait of Charles the Second when a youth, with his staff in one hand, and his hat in the other: all these paintings are from the pencil of *Vandyke*. In the centre between King Charles the First and his Queen, hangs a large painting by *Sir Peter Lely*, of Charles the Second in full robes, as Sovereign of the most Noble Order of the Garter; this is considered one of the best portraits ever painted by that celebrated artist; its size is seven feet six inches by four feet eight inches out of the frame.

Above, in the gallery, are ranged four of this King's favourite mistresses, commonly stiled the "beauties of King Charles's court," these are also from the pencil of *Lely*, who was chiefly celebrated for painting females; and it is sometimes objected to him that his faces have too great a similarity of expression, the languishing air, the drowsy sweetness peculiar to himself, and "The sleepy eye that spoke the melting soul," is found in nearly all his pictures of females.

Barbara Villiers, Duchess of Cleveland,  
Elinor Gwin,  
Mrs. Middleton, and

Louisa de Keroualle, Duchess of Portsmouth, these are nearly all in size eight feet by four feet eight inches, beneath the two last portraits hangs a small painting of Charles the Second in his robes of state seated on a throne attended by the yeoman of the guard, in the back ground his Queen and attendants are seen approaching, this is much in the stile of *Lely*, and in size three feet six inches by two feet ten inches.

Over the doors to the east and west of the gallery, are half portraits of William and Mary, Count and Countess de Keroualle the parents of Louisa Duchess of Portsmouth.

Arrayed as Minerva with cuirass helmet and spear, is Frances the last Duchess of Richmond of the race of Stuarts, she was the daughter of Walter Stuart, Esq. and married Charles Stuart, Earl of Lichfield, who succeeded his cousin as Duke of Richmond and Lennox, in 1660, and died at Elsenure in Denmark, when employed as Ambassador to that court from this Kingdom, 21st December, 1672, without

issue.\* The colouring of this picture is very brilliant, and its size is eight feet by four feet six inches; near the above painting we have a remarkably fine full-length portrait by *Sir Godfrey Kneller*, painted in 1684, of *Louisa Duchess of Portsmouth and of Aubigny*, in an elegant *négligé*, the drapery in the back ground supported by a black boy; size seven feet nine inches by four feet ten inches.

Another portrait three quarters length, of this Lady by a French master, hangs beneath the large picture of King Charles and family.

Under the staircase in the lower compartment of the area, we have a fine painting of Cardinal Fluery, a Frenchman, of very great celebrity in his day. b. 1640 d. 1723. A small

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\* To the partiality which Charles the Second entertained for this graceful and accomplished Lady, we owe the elegant representation of Britannia on our copper coin; he admired and almost idolized this celebrated beauty, but could not debauch her, though he assailed her, with compliments which he considered were likely to succeed; and it was from one of the medals struck to perpetuate his admiration of her delicate symmetry, that Britannia was stamped in the form she still bears on our copper coin.



cabinet portrait of the second Duke of Richmond, in a full black dress, the Countess of Berkley by *Kneller*, and Madam de France, (daughter of King Charles the First) in a yellow drapery, by *Sir P. Lely*.

Ascending the stairs, we arrive at the suite of apartments usually occupied by the Duke and Duchess, remarkable for their extreme neatness: The walls of the bed and dressing rooms are hung with a paper of Irish manufacture, the pattern corresponding with the chintz drapery of the bed. The Duke's dressing room is on the right of the chamber, and that of the Duchess on the left, and is furnished with every convenience and comfort suitable to a Lady of rank. A closet to the right is adapted by the communication of pipes either for a hot or cold bath. Over the chimney-piece (fixed in the wainscot) is a painting by *Sir G. Kneller*, of Louisa Countess of Berkley sitting by the side of a fountain. Adjoining is the Duchess.

### **BOUDOIR,**

an elegant circular room, the walls of which are painted with an ethereal blue, edged round with a light gold moulding, it is adorned with por-



traits in oil of the Duke and late Duchess of Gordon, the noble parents of Charlotte Duchess Dowager of Richmond, and many excellent proof prints, superbly framed, of exalted and public characters, together with a small but select library. These rooms, as well as the principal apartments in the house, prove that their noble proprietors well knew how to blend elegance with utility.

In the Anti-room which we must now pass through, we observe a variety of stuffed birds in glass cases, consisting chiefly of remarkable specimens of British game. Leaving some neat and commodious chambers to our right, we proceed along the gallery to the

### **CHINA ROOM,**

over the Vestibule, the principal part of the furniture in which, is of Indian manufacture, and the walls are hung with a real Indian chintz paper, looking-glass is here used in profusion, for even the pannels of the window cases are inlaid with that article. The size of this room is thirty-three feet by thirteen feet; at each end are mahogany recesses well stored with a valuable collection of Dresden, Seve, and Indian porcelain, consisting of vases, bowls, jars, tea

service, &c. &c. two small tables are deserving of notice, inlaid with beautiful specimens of mineral and marble, particularly one which has a large piece of mocha in the centre, the other may be used as a chess board. By a glass door we have access to the upper portico which is supported as before described by doric pillars, from which we have a most delightful prospect of the sea coast lying between Littlehampton and Bognor. We then proceed to the

### **SCARLET BED CHAMBER,**

In size thirty-two feet by eighteen feet, adorned with a handsome marble chimney-piece, and a painting by *Riley*, of Antiochus son of Selucus King of Syria, who fell sick in love with Queen Stratonice his mother-in-law, and which Erasistratus his physician discovered to his father, by causing all the Ladies of the palace to pass in review before him as he lay sick in bed, when the father to save his beloved son's life consented to give him Stratonice in marriage, and made them King and Queen of upper Asia.\*

St. Madelina, a copy from a painting by Correggio in the Dresden gallery. In the adjoining

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\* Vide History of Syria.

**DRESSING ROOM,**

We have a collection of portraits (done in Crayons) of those Ladies and Gentlemen that formerly frequented the once celebrated "Goodwood Hunt," viz. the Lady Louisa Lennox; the Lady Mary Louisa Lennox; Lord King; the Dowager Lady King; Earl of Egremont; Lord Pelham, (now Earl of Chichester;) Sir H. Fetherston, Bart; Miss Le Clair, (now Mrs. J. Dorrien;) Right Hon. Thomas Steele; the late Robert Steele Esq. Recorder of Chichester; Miss (daughter of Sir Chas.) Bunbury; the late Mr. Peckham; Mr. and Mrs. Tredcroft; Mr. and Mrs. Leeves; Col. Teesdale; and the Rev. Messrs. Toghill and Alcock. Leaving the North Gallery, with its long suite of apartments on our right, we by a few steps descend to the lobby of the

**STONE STAIR CASE,**

Over the north door of which hangs a painting by *Guido*, of the Judgment of Paris, half figures large life, Venus in the centre holds the golden prize, on her right and left Minerva and Juno, size three feet nine inches, by two feet eleven inches.

## Over the East Door,

Sold at Sotheby's  
27.3.1974 (61)  
2 illus. 4 v.

Charity, by *D'la Hive*. At the base of some ruins sits a most interesting looking female, from whose breast an infant distils the liquid balm of life, two chubby little naked fellows are playing at her feet, this picture in size is four feet six inches, by three feet six inches, and has a most pleasing effect. In the space between the above two paintings, hang the following portraits :

Charles Lennox first Duke of Richmond, born 1672, died 1723, painted by *Sir G. Kneller*.  
Ann his Duchess, daughter of Francis Lord Brudenel, in a blue *négligé*, born 1669, died 1722.

Charles second Duke of Richmond, when Earl of March, in a white dress with a red cloak, born 1701, died 1750.

James Duke of Monmouth, in a hunting dress, who was beheaded on Tower Hill, 15th July, 1685, it is said he was so handsome that he charmed all who saw him, painted by *Sir G. Kneller*.

Portrait of a nobleman, name unknown.

Another of Ann Duchess of Richmond, by *Sir G. Kneller*.

Sarah second Duchess of Richmond, daughter of the Earl of Cadogan, and Margaretta Cecilia, Countess of Cadogan, her mother.

*South Side,*

Sebastien de Keroualle, brother to Louisa Duchess of Portsmouth, in half armour, his helmet lying upon the table, by a French master.

Robert Brudenel Earl of Cardigan, who at the advanced age of 102 years, met his death by the ignorance of a country practitioner who was employed to bleed him.

Portrait of a Field Marshal in armour, name unknown, by *Sir G. Kneller*.

An infant John the Baptist, said to be from the pencil of *Sir P. Lely*.

A pair of excellent sea-pieces, representing the bombardment of Havre de Grace by Admiral Rodney, in 1759, and Admiral Hawke's defeat of the French fleet under Mon. de Conflans, in the same year, *by Scott*.

Portrait of the Duke of Leinster that married a daughter of the second Duke of Richmond. Admiral Keppel, by *Romney*.

Dr. John Buckner the present Lord Bishop of Chichester, who was consecrated and installed



in that see A. D. 1798, by *Romney*. To the left of this Rev. Prelate, hangs a portrait by *Sir P. Lely*, of Sir William Waller, Lt.-Gen. of the Commonwealth, who in the year 1643, besieged and took the City of Chichester after a defence of twelve days, during which time many of the Inhabitants lost their lives, and much damage was done to the Cathedral and other buildings. “The fury of the Puritans was levelled against the Churches; by Sir William’s order they broke down the organ in the Cathedral, and the large painted window facing the Bishop’s palace: the ornaments in the choir they defaced; beat down the tombs in the Church; at the same time carrying away several massy tables containing the monumental inscriptions of the dead, &c. &c.”\*

A Madona and Child, (oval) *Salva Barratti*, two feet three inches, by two feet.

Lions, by *Stubbs*, a cave, in the foreground a lion and lioness, above in the distance a sleeping lion, two feet six inches by two feet one inch.

A flock piece, inscribed “*Cathelouze a Dieppe.*”

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\* Vide Hay’s History of Chichester. page 343.



## North Side.

A full-length portrait of Mrs. J. Dorrien, by  
*Romney*.

General the Earl of Albermarle, by *Romney*.

The Hon. Mrs. Damer, by *Sir J. Reynolds*.

Charles, the second Duke of Richmond, when  
a youth, with a spaniel dog by his side.

Lady Louisa Connolly, by *Romney*.

A vase of flowers.

## North, Below

Four views of the most celebrated Volcanos,  
viz. Mounts Vesuvius, Ætna, Hecla, and the  
Geysers in Iceland. The two first are from  
drawings made on the spot by *Sir William  
Hamilton*.

A Flemish Dance by moonlight.

Ruins and Landscape, time—evening.

The two celebrated prize Landscapes by *George  
and John Smith*, (justly stiled the Sussex  
Claudes) these clever men, natives of Chi-  
chester, were greatly patronized by his Grace  
the third Duke of Richmond. The two  
Landscapes were painted in the years 1762  
and 63, and are in size each six feet three in-  
ches by four feet six inches.

A smaller Landscape, by *John Smith*.

*The Lady's Last Stake.* This is from the pencil of that great satirist of human vice and folly *Hogarth*. It represents the danger of gambling in the higher walks of life; an elegant and lovely female having lost her Cash and Jewels, even to the pendants from her ears, by cards, to a young officer, is tempted by him to stake the last, and most precious jewel her honour, against the spoil which his hat contains; her eyes are fixed on the tempting bait, and hesitation hangs trembling on her lips; the cards on the fire and about the room too plainly denote she has already lost her temper, and the lateness of the hour, which the clock, moon, and expiring candles tell, convince us that without some friendly interposition all will soon be lost. The female figure of the above piece, is a likeness of the late Mrs. Piozzi of Bath, the celebrated Mrs. Thrale of Dr. Johnson, *Hogarth* being very intimate at her father's house and observing her very intent when seated at a card table, and being a very fine as well as an extraordinary woman, induced him to make her the Heroine of his piece; size three feet six inches by three feet.

A pair of historical pieces, by *Solomeme*, each

two feet three inches by one foot seven inches. viz. Alexander the Great in the temple of Jupiter at Gordium, cutting with his sword the celebrated Gordian knot.\*—And Alexander receiving the medicine prescribed by his Physician Philip, notwithstanding the letter of Parmenio, which advised him to beware of the potion.†

St. John Preaching.‡

Christ and the mother of Zebedee's children.||

These two scripture pieces are in size each four feet six inches by three feet two inches.

A Landscape and Fishermen—time evening, painted on board by *A. Cayp*, two feet five by one foot nine inches.

\* Vide Justin 11. chap. 7. † Vide Plut. in Alex.

‡ “ In those days came John the Baptist preaching in the wilderness of Judea, and the same John had his raiment of camel's hair, and a leathern girdle about his loins.”—St. Matthew c. 3d. v. 1—4.

|| “ Then came to him the mother of Zebedee's children with her sons, worshipping him, and desiring a certain thing of him. And he said unto her, what wilt thou? she said unto him, grant that these my two sons may sit, the one on thy right hand, and the other on the left, in thy Kingdom.”—Math. ch. 20—v. 20, 21.

Ober the North Door in the Area,

Charles second Duke of Richmond, in armour,  
with Sarah his Duchess, half figures.

To the Right and Left,

A Madona, by *Inevisani*, two feet one inch by  
one foot eight inches.

A small oval Landscape, by *Smith*.

Monkeys at cards, (a grotesque piece) by *D.*  
*Teniers*.

A small but full length portrait of Oliver  
Cromwell, said to have been painted by Gen.  
Lambert, the night before the battle of Nasby.  
It represents the interior of a country ale-  
house ; Cromwell sits smoking a pipe, dressed  
in a buff jerkin with a cuirass of steel over it,  
on his head a broad hat turned up on one side  
with a white feather in it, thirteen inches by  
eleven inches.

General Wolfe, an original painting, in the  
back ground the troops storming the heights  
of Abraham, before which he fell in the mo-  
ment of victory, fourteen inches by eleven  
and a half inches.

A Landscape, with Elijah and the Widow of

Zarepath, by *Polemberg*, eleven inches by nine inches.

A Dutch Landscape, with Fishermen, painted on copper.

An ancient carving in wood, gilt and inscribed "King John," brought from the old mansion at Halnaker.

A painting by *Barrocci*; at the bottom of which, in gold letters, "Quia nol veo bedire mandatus principum jussasum N. N. mammilla Torqueri." It represents the interior of a prison, a female is seen strongly bound and guarded; she is condemned according to the inscription to the pains of torture, by having her breast cut off. St. Peter appears to her in the night, and is seen placing his right hand on her breast and pointing his left to an angel, who is descending with a palm branch and a wreath of roses in his hand, size one foot seven inches by one foot three inches.

Madam de Montesau the celebrated mistress of Lewis the 14th as a Magdalen, by a French master; the blue drapery is evidently a recent addition and by an inferior artist, three feet nine inches by two feet eleven inches.

A sea-piece by *Elliott*, the victory gained by Earl Howe over the French Fleet on the 4th of June, four feet by three feet.



A large Painting seven feet by four feet one inch, representing the dream of St. Helena, the mother of the Emperor Constantine the Great, by which she is said to have discovered the true cross of Christ at Jerusalem.

A Madona by *Inevisani*, two feet one inch by thirteen inches.

A fine head of St. Sebastian, by *Guido*, the saint is pierced in the breast by an arrow, oval, two feet two inches by twenty-one inches.

The Virgin and Child, by *Parmigiani*, Christ is lying before her, with his left arm leaning on a globe, and his right hand holding a rose, two feet two inches by twenty-one inches.

A copy from the above in wood inlaid, and an Ecce Homo, by *Le Sieur*, very fine, two feet one inch by nineteen inches.

Over the Window,

Francis Lord Brudenal, son of the Earl of Cardigan, and father of Ann Duchess of Richmond.

A Dance in the island of Otaheite, by *Weber*.

Portrait of the late Lord Holland when a boy.

Below the Window,

A fine copy (six feet ten inches by four feet ten



inches,) of that extraordinary painting by *Paul Veronese*, of the marriage of Cana, now in the Louvre, and which was exchanged by Austria to France for one of *Le Brun's*. Sass speaking of this picture says, "The only expression to be found in this *chef d'œuvre* of *Paul Veronese*, is the man in the foreground holding up his garment which is red, to the master of the feast signifying that

'The conscious water saw its God and blush'd.'

"Christ and his Mother, (the principal characters in this story) are almost lost in the gay throng by which they are surrounded. This picture in fact was made subservient, not to religion, but to the vanity of the Patrons of the artist, whose portraits are seen in connecting groupes throughout."\*

In the centre of the Lobby we observe under a glass case, a fine model of the hull of a ship of war, five feet two inches from stem to stern, every part of which is most minutely and accurately put together ; also models of boats for the disembarking of troops, and the Canadian canoe rowed by natives, which conveyed his Grace the late Duke of Richmond, when Governor General, up the River St. Lawrence.

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\* Vide Sass' Tour in France, &c.

We must not forget to notice a fine marble Statue, about five feet high, of a Bacchanalian, dancing with cymbals. The skull and horns of an Irish Stag, found twelve feet under ground in the County of Wexford ; and a pair of horns of the Elk or Moose-Deer formerly kept alive in Goodwood Park. Entering the

### **NEW BILLIARD ROOM,**

We see it occupied at present with the following collection of Paintings : in the centre of the room over the fire-place hangs the celebrated Darnley Picture, this remarkable old painting is inscribed in Latin—"The tragical and lamentable murder of the most serene Henry King of the Scots." This picture was sent over to England from the Castle of Aubigny in France ; it is painted on canvas, seven feet four inches by four feet six inches : Virtue who made an engraving from it, found the name of the painter so very indistinct, that he could not be sure whether it was *Levinus*, *Vogelarius*, or *Venetianus*.\* For an historical description with translation see Appendix. Above this hangs—A Recumbent Venus, this is one of the admired paintings of that great master *Titian* : the

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\* Vide Walpole's Anecdotes of Painting,

figure is full-length, playing with a Squirrel, is thought to have been a portrait, it seems to be alive, and is a finished piece of the painter's art, size seven feet by five feet.

To the right of this picture is a three-quarter portrait of a Lady in a black dress by the same artist.

Henrietta Maria, daughter of Charles the first, and wife of Philip Duke of Orleans, in the costume of the goddess Diana, this picture was painted when that Princess was on a visit to her Brother King Charles the second, at Dover, in 1670. She died suddenly, not without suspicion of poison, on her return to France the 30th June, in the same year; size seven feet three inches by five feet.

A pair of full-length Portraits of their late Majesties George the third, and his Queen, in their robes of state, by *Allan Ramsay*: the size of each picture seven feet ten inches by four feet ten inches.

Mary de Medici, the widow of Henry the fourth of France, and mother of the Queen of Charles the first of England, she is in a mourning habit holding in her hand two red roses, and on a table by her side is the crown of France, painted by young *Pourbue* three feet nine inches by three feet two inches.

Ann Duchess of Richmond, at full-length in her robes of state, by *Kneller*.

South,

George the second, full-length, painted by *Hudson* a pupil of *Richardson's*.

Madam de Montespan, by a French master.

A pair of Grotesque pieces, said to be by *F. Hals*, viz. Old Woman and Fire, another with a Distaff.

Noon and Evening, a pair of landscapes, by *Poelenberg*, each, ten by seven inches.

West,

A fine Head inscribed "*Robertus Brusive*," anno chr. 1306. This brave king of Scotland is here seen clad in steel armour, the crest of his helmet a dragon of gold, from his neck is suspended by a gold chain the order of St. Andrew, and a red mantle is fastened on his shoulder by a simple brooch of the same metal, two feet five inches by two feet one inch. Admiral Lord Anson, the celebrated circumnavigator, by *Romney*.

A fine characteristic head of a Beggar, with a long beard, painted by *Le Nain*, two feet six inches by two feet.

Portrait of William Duke of Cumberland second son of George the second, who defeated the rebels at the battle of Culloden—died 1765.

William Earl of Cadogan, in armour, a General in the British Army, and pupil of the great Duke of Marlborough; for his service to his country, he was raised to the peerage by George the first—he died 1726—painted by *Hysing*.

Three sea-pieces, by *Allin*, one of which, represents the Centurion man-of-war, in which Anson circumnavigated the globe; each piece, three feet seven by three feet two inches.

Three fine viws, by *G. Lambert*; Windsor Castle, Richmond Castle and Dover Castle, each view, three feet ten by two feet eight inches.

North,

Caroline, Queen of George the second, full-length, painted by *Vanderbank*.

Sophonisba Anguisciola, paintress, playing on a spinnet, attended by her nurse, painted by herself,\* three feet seven inches by three feet six inches.

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\* This Lady painted two portraits of herself, and presented one to each of those celebrated artists, *Rubens* and *Vandyke*,

*Vide Walpole's Anec. of Paint.*



A pair of Paintings, on board, of Poultry, by *Hondy Cooter* or *Honderkooter*, each eighteen inches and a half by sixteen and a half.

Four views on the Rhine, etc. complete the collection of paintings in this apartment. Crossing the Vestibule we enter another

### **BILLIARD ROOM,**

Which contains a most excellent Table, and appendages for that game, the walls are covered with a scarlet flock paper, and adorned with a rich marble chimney-piece, over which, hangs a large painting by *Salvator Rosa* of a Sea Port crowded with ships and gallies, this picture in size is seven feet by five feet.

On each side hang portraits by *Vandyke* of the two most celebrated Wits and Poets in the days of Charles the first and second; to the right Thomas Killigrew, his hand resting on the head of a large dog; of him the following anecdote is recorded in the Memoirs of Evelyn.—“ Killigrew who was a Groom of the Bedchamber, to Charles the second, after the restoration, happened to be engaged one morning with a volume of his own Plays, which he took up in the window whilst his Majesty was shaving; ‘ Ah! Killigrew,’ asked the King, ‘ what will



you say at the last day in defence of all the idle words in that book?' To which the facetious Tom replied, 'that he would give a better account of his *idle words* than the King would do respecting *his idle promises*, and *more idle patents*, which had undone more than ever his books did.' " The portrait of T. Carew, represents him dressed in black, and in the attitude of declamation—he was of the Privy Council in the time of Charles the first, size of each, three feet two inches by two feet eight inches.

A fine full-length portrait of James Duke of Monmouth, in his robes of state, and wearing the insignia of the Garter, by *Kneller*, seven feet by four feet nine inches.

A Flemish Nobleman by *Rembrandt*, very fine.

A pair of Battle-Pieces between the Austrians and the Turks, by *Bredall*.

A pair, Troops on the March, and Skirmishing, by *Vandermeulen*.

A Boor mending a matchlock, on copper, by *D. Teniers*.

#### South,

Portrait of the Marquis of Montrose by *Vandyke*.

On the right, James Stuart, Duke of Richmond and Lennox, who was educated under

the care of King Charles the first, and was one of his Privy Council : he was suffered by the Regicides to have the honour of putting that unfortunate Monarch into his grave. He died March 30, 1655. Painted by *Sir P. Lely*.  
 A fine head of a Young Warrior, leaning on his sword, by *Guercino*.

A Portrait, name unknown, by *Tintoretto*.

Another, inscribed, Max. Duke of Bavaria, 1640.

A Frost-Piece, by *Ostade*, in which travellers are seen taking refreshment at the door of a hedge ale-house, in the back-ground a river frozen, on which are various figures.

A small oval Historical-Piece by *Salvator Rosa*, representing a Warrior in Armour, bound to a tree with cords, below him lies a rude crucifix, size fourteen by eleven inches.

### West,

A portrait of Mr. Abbot, a celebrated scrivener or conveyancer, in the time of king Charles the first, and the Interregnum ; at the beginning of the troubles he was condemned to death for being concerned in the commission of array for the King, but escaped with his life. He was uncle to Sir Robert Clayton,

one of the wealthiest citizens in the time of Charles the second, and celebrated for the magnificence and honour with which he twice filled the office of chief magistrate of the city of London.\* Painted by *Vandyke*, size four feet one inch by three feet two inches.

King Charles the second in armour, half-length, by a French master.

Frances Stuart, commonly called La Belle Stuart, last Duchess of Richmond, of that name, by *Sir P. Lely*.

John Sobieski, king of Poland, on horseback.

This great man not only saved his own country from the thraldom of the Turkish Empire, but when an army of 200,000 men of that nation appeared before Vienna in the year 1683, he, with only 7,000 men relieved the imperial city and gained a complete victory over the enemy.

A Landscape with Narcissus, by *F. Mola*, size two feet by one foot seven inches.

The Envied-Bit, by *Piazetta*, representing a woman and two children, one of whom is crying violently for an apple, which the other seems determined to keep sole possession of, notwithstanding the tempting bribe of a gold

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\* Vide Memoirs of Evelyn.

ring is held out to induce him to relinquish the "Envied-Bit," size seventeen inches by thirteen.

The Nativity, by *Bambocci*, in the midst of a ruinous building, the infant Jesus is seen lying on a rude couch, attended by Mary and Joseph, angels and shepherds are seen ministering around, above are angels with "*Gloria in Excel:*" two feet three inches by one foot seven inches.

The Amphitheatre of Vespasian, or the Coliseum of Rome; and the Temple of Antoninus and Faustina, a pair, painted by *H. Vanlint*.

A pair of small Monastic Views, by *J. Vander-Hiide*: these paintings are worthy of a close inspection from the careful and labourious minutia observed in the execution of them, size eleven inches by eight.

A pair of Views most sweetly painted on copper, of the city of London, one of them containing the old London Bridge.

Saint Catherine, very fine, by *Guido*; the Saint is leaning on the instrument used for her martyrdom, her whole attention seemingly fixed on a book which she holds in her hand, size three feet nine inches by one foot eleven.

Saint Agnes, on board, said to be painted by *Teniers* the younger, she is in the attitude of

prayer before a rude altar, at her feet a lamb, in the back-ground a wild landscape, size one foot eleven inches by one foot five inches.

The Entombing of Christ, by *Caracci*; Joseph of Arimathea and another placing the Body of Christ in the tomb, the two Marys and a Disciple are standing by weeping, in the foreground is a basket with the crown of thorns, nails, &c. size three feet three inches by two feet four inches.

A Woman selling Fruit and Poultry to a man who is by with an ass, in the back-ground a landscape with many figures, by *Molinear*, one foot nine inches by one foot six inches.

Saint Michael, by *Guido*; the Arch-angel with a flaming sword is seen overthrowing the rebellious angels:

.....“ Headlong themselves they threw  
Down from the verge of heav’n: eternal wrath  
Burnt after them to the bottomless pit.”

*Vide Milton’s Par. Lost.*

size three feet two inches by four feet nine.

Full-length portraits of John and Bernard Stuart, sons of Esme Duke of Lennox, in the back-ground a landscape, size two feet by one foot six inches.



North,

Portrait of a Lady, in mourning, name unknown, painted by *Sir P. Lely*, size two feet five inches by one foot eleven inches.

A fine Portrait by *Rubens* of Helena Forman his second wife ; the elegant black costume and hat and feathers, shew her flaxen hair and light complexion to the best advantage : this picture is painted on board, in size two feet four inches by one foot nine inches, and from the sweetness of its colouring and the brilliancy of its execution, it shines amongst the other Portraits like a star of the first magnitude.

By the side of this painting, and well worthy of being its companion, hangs a portrait of a Young Man in a dark brown habit, the fashion of the early days of Charles the first : in the dexter and upper angle of the picture is a shield bearing on a field Or, three squirrels proper, crest, a squirrel, and under the date 1608, *ÆTA* 19 ; painted by *Paul Vansomer*, and will bear inspecting as closely as a miniature on ivory, size two feet three inches by one foot eight inches.

A Landscape and Figures, by *Salvator Rosa*, three feet nine inches by two feet ten inches.

**The Interior of a Cathedral**, by *Peter Neefs*, this is an exquisitely finished piece, and shews also the artist's skill in perspective, on board, size two feet three inches by one foot nine inches.

**The Itinerant Musician**, by *Ostade*.

**Jealousy, or the Courtship Detected**, by the same.

**The Reckoning**, by *Tilburn*, two feet by one foot seven inches; two cavaliers of the *Interregnum*, after regaling themselves at an inn, are applied to very naturally by their host for the amount of their reckoning, the state of their finances is emphatically told to him by the one that is holding up his empty inverted glass, while the other is employing all his eloquence, and the last full glass of liquor left, to appease his anger; the ludicrous countenance of the *Boy-waiter* who is holding out his disappointed, yet expecting hand, together with the hasty manner in which the hostess is seen removing from the table some silver plate is truly laughable.

**An Evening View on the Rhine**, inscribed with the cypher *CMD.*; size seventeen inches by twelve inches.

**The Manège**, by *Wouvermans*, the grotesque terror excited by the unruly Stallion must surely extract a smile from the most serious, size one foot ten inches by one foot six inches.

Cattle and Figures with a Landscape, by *C. Berchem*, and though painted in 1657, it appears as fresh in colours as if just from the Easel, one foot nine inches by one foot four.

A Sea Port and Ruins, by *Old Henex*, the figures in the foreground are a Man on a White Horse, and a Female with dead Poultry, size one foot ten inches by one foot four inches.

A pair of Views, on copper, by *Cannaletti*, consisting of the Rialto in Venice, &c. each two feet one inch by one foot six inches.

Let us now step into the

### **WAITING ROOM,**

Even here we shall find something to amuse us, for we must not overlook the two superb sets of *Sevé Porcelain* which adorn the buffets; presents from the French Court, to this noble Family: one service is of blue and gold, the other green and gold, both embellished with subjects from Natural History, in their truest colours.

In this room are also some family Portraits,  
on the

North Side,

Charles the third Duke of Richmond, dressed  
in dark red, with a Dog, painted by *Sir J.  
Reynolds*, and another of the same Nobleman  
when a youth; in blue and red.

Lord George and the Lady Louisa Lennox, pa-  
rents of the late Duke of Richmond, by *Rom-  
ney*.

Count Bentick, who married the sister of the  
second Duchess of Richmond.

The third Duke of Richmond when a child.

Mary late Duchess of Richmond, at tambour,  
by *Sir Joshua Reynolds*.

Lady Charles Spencer, with a Dog, by the  
same.

Lady Holland, the mother of the Right Hon.  
Charles James Fox, and

The Duchess of Leinster. both daughters of  
the second Duke of Richmond, painted in  
crayons.

That great Statesman the late Right Hon.  
William Pitt, painted by *Gainsborough*.

We now find ourselves once more in the area of the Great Stair Case, crossing which, we enter the

### **GREAT HALL OR SALOON,**

Each end of which is supported by a row of six fluted Ionic columns with pilasters and a modillion cornice : the extent of this Saloon within the columns is fifty-nine feet, by nineteen feet three inches wide : the walls, with the exception of the wainscot, are painted with a french grey ; over the two chimney-pieces are views of London by *Cannaletti*, including the Thames, St. Paul's, White Hall, the old Treasury Gate, and Richmond House : on the walls hang portraits of some celebrated Race Horses, by *Wotton* ; in niches, and various parts, are many antique heads, of Nero, Caligula, a Roman Domina, a Vestal, &c. &c. The two large library tables, (on which are Bronze Busts of King Charles the second, and Sarah second Duchess of Richmond,) contain portfolios filled with a fine collection of Drawings and Engravings ; here is also a pair of large Globes, and two excellent Organs, one of a peculiar tone and make : this Saloon is used on the Sabbath for assembling the family to Divine Service,



which is regularly performed by His Grace's Chaplain. We will now ascend by another stair case, to the

### **OLD BILLIARD ROOM,**

In which we find three large Paintings, by *Stubbs*, one, with the third Duke of Richmond, his Brother Lord George Lennox, and General Jones, on horseback, with servants and dogs.

Another, with the late Duchess of Richmond, and Lady Louisa Lennox, looking at some horses training for the races, and

In the third, Lord Holland, the Earl of Albemarle and others shooting.

Also portraits of two favourite Race Horses, by *Wotton*.

In the Bed-room of the Earl of March, over the chimney-piece, inserted in the wainscot, is a very excellent portrait by *Sir G. Kneller* of the first Duke of Richmond, when about nine years of age, at which early period of life, he was admitted a Companion of the most noble Order of the Garter; the painting represents him sitting, clothed in the full insignia of that Order.

“ Our England’s ornament, the Crown’s defence;  
 “ In battle brave, protectors of their Prince :  
 “ Unchang’d by fortune ; to their Sovereign true :  
 “ For this their manly legs are bound with blue :  
 “ These, of the Garter call’d, of faith unstain’d,  
 “ In fighting fields the laurel have obtain’d,  
 “ And well repay’d those honours which they gain’d. }  
*Dryden.*

We shall pass over the numerous chambers in this part of the House, suffice it to say, that they are spacious, and elegantly furnished, and that if required, a hundred Beds can be made ready at a short notice.

We will therefore once more descend, and proceed to the

### **OLD DINING ROOM,**

Which is twenty-five feet square, and partly wainscotted : on the walls hang a pair of large paintings representing the Aloa, or Festival held at Athens in honour of Bacchus and Ceres, also a full-length Portrait, of a person unknown, in the Turkish costume. On the table under a glass is an original cast, taken by *Nollekens*, of the late Right. Hon. William Pitt, on the 23rd of January, 1806, the day on which he closed his honourable career.

A large Model in Wood for Goodwood House, as it was originally intended to have been built, but abandoned on account of the vast expence that would have attended its completion : this Model was made by the late Mr. James Wyatt, and together with the Plans accompanying it, cost five hundred guineas.

The Body of the Library-table here, contains a valuable collection of M S. Plans and Elevations of public and private Buildings, Bridges, Forts, &c, &c. : and upon the top will be found a Case of Irish Antiquities answering to the following description.

A { Are called by Vallancy, "Chip Axes," and  
 B { are supposed by him to have been used for  
 C { mechanical purposes ; by others they are  
 D { thought to be Battle Axes and thrown as  
     Javelins in war.

E { Is part of a very antique Bridle-Bit, which  
     is of rude workmanship.

F { Is a Brass Dagger, formerly fitted with a  
     wooden handle.

G { Is part of a Brass Sword, commonly considered of Phœnecian or Carthaginian origin : similar swords have been found in the field of Cannæ in Italy where Hannibal defeated the Romans.

H { Is the Ring of Divination used by the Druids, called in the Irish language *Ainie Druieach*.

In a corner of the room, stands in a glass case an Egyptian Mummy, in a high state of preservation, the Body is five feet high, and is that of a female, the colours of the hieroglyphicks with which it is adorned, are quite vivid and perfect: it was sent to England from Egypt, as a present to the third Duke of Richmond, in a stone case or coffin, the lid, on which the Doner had placed an inscription, being unfortunately broken or lost, it is uncertain from whence the Body was taken, or what rank it is supposed once to have held in Society.\*

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\* The manner in which the Egyptians prepared and embalmed their dead bodies, is thus faithfully described by Herodotus. “ When any person of quality is dead, they send for the embalmers, who bring with them certain patterns of dead bodies in wood or painting, and when they have

“The Egyptians thought that when the great cycle was complete, the soul would return to re-animate its fleshly mansion, and therefore they were at such extraordinary pains for keeping the old tenement in good repair, though how the poor tenant was to be accommodated without the usual furniture, of brains and intestines, is a difficulty which might have puzzled them.”\*

We cannot quit this subject without quoting from some beautiful stanzas which lately

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agreed on the pattern and price, they proceed carefully to embalm the body in the following manner :—

First of all they draw out the brain with a crooked iron by the nostrils, which being done, they infuse medicaments. Then with a sharp ethiopic stone, they take out the bowels and purge and wash them with wine made of palms, they again wash them with sweet odours beaten, they then proceed to fill up the cavity with pure myrrh, cassia, and other odours, (except frankincense): they sow it up again, then salt it with nitre for seventy days, after which having washed the body, they bind it with fillets, and wrapping it in a shroud of silk, smear it with gum and deliver it to the kindred. These bodies are afterwards adorned with hieroglyphicks painted in lively colours, over the shape of the head is a painted vizard, but no appearance at all of arms or legs, the residue being of one continued trunk.”

\* Vide Quarterly Review No. 42.



appeared in the New Monthly Magazine, "Addressed to the Mummy at Belzoni's Exhibition."

If the tomb's secrets may not be confess'd,  
 The nature of thy private life unfold:—  
 A heart has throb'd beneath that leathern breast,  
 And tears adown that dusty cheek have roll'd!—  
 Have children climb'd those knees, and kiss'd that face!  
 What was thy name and station, age and race.

Statue of flesh---immortal of the dead!  
 Imperishable type of evanescence!  
 Posthumous man, who quit'st thy narrow bed,  
 And standest undecayed within our presence,  
 Thou wilt hear nothing till the judgment morning,  
 When the great Trump shall thrill thee with its warning.

Why should this worthless tegument endure,  
 If its undying guest be lost for ever!  
 O let us keep the soul embalm'd and pure  
 In living virtue, that when both must sever,  
 Although corruption may our frame consume,  
 Th' immortal Spirit in the skies may bloom.

Let us now proceed to visit the

### **STATE BED ROOM,**

In size twenty-four feet five inches by twenty-three feet nine inches; adorned with Gobeline Tapestry, of most brilliant colours, in compart-

ments representing the Four Seasons ; each of the pieces is about nine feet, by eleven feet seven inches in height ; the State Bedstead, which is of the finest mahogany richly carved and gilt, is surrounded by a kind of throne, the steps of which are covered with crimson velvet, the furniture and canopy is of the most costly velvet and satin, embroidered in gold, with the arms of the noble family, and edged with a deep bullion fringe : a pair of Looking-glasses, each eight feet eight inches by five feet four inches, the Toilet and other furniture are suitably splendid : to the right is a neat

### **DRESSING ROOM,**

The ceiling of which is painted, with subjects from the antique ; it contains a very curious Ebony Cabinet, inlaid with ivory and silver, the doors and drawers of which, are adorned with agate, jasper, lapis, lazuli, &c. the whole supported on a rich stand of burnished gold. The last place we enter is the

### **DRAWING ROOM,**

The walls of which are hung with magnificent

pieces of Tapestry, presented by Louis of France to Charles third Duke of Richmond, when Ambassador to that Court, they are marked *Gobelin Cozette* 1762, and illustrate four of the principal adventures in the History of Don Quixote, viz.

Consulting the Brazen Head, fourteen feet three inches by twelve feet.

Manbrino's Helmet, nine feet two inches by twelve feet.

Don Quixote fastened to the Window by Maritornes ; the same, and the Adventure at the Inn with Chambermaids, seventeen feet one inch, by eleven feet ten inches.

Over the door is a Vase of Flowers of the same brilliant colours and workmanship.

The next object which demands attention is the Chimney-piece, of the finest statuary marble, the figures five feet six inches in height, is a *chef d' œuvre* of the late Mr. John Bacon.\*

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\* One day as this celebrated artist was walking in Westminster Abbey, he observed a person standing before his principal work, who seemed to pride himself on his taste and skill in the art, and who was exuberant in his remarks. "This monument of Chatham," said he to Mr. Bacon, who

it represents male and female Beauty standing in the attitude of drawing aside a drapery which unveils the fire-place: this piece of sculpture is justly admired for its felicity of design and beauty of finishing.

The size of the room is thirty-five feet three inches by twenty-three feet eight inches, the ceiling with the cornice and mouldings richly carved and gilt; the floor is covered with

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it is evident he mistook for an ignorant stranger,) "is admirable upon the whole, but it has great defects." "I should be greatly obliged," said Bacon, if you would have the kindness to point them out to me." "Why here," said the critic, "and there do you not see? bad, very bad," at the same time employing his stick upon the lower figures with a violence that was like to injure the work. "But" said Mr. Bacon, "I should be glad to be acquainted *why* the parts you touched are faulty?" He found, however, nothing determinate in his reply, but the same vague assertions repeated, accompanied with the same violence. "I told Bacon," said he repeatedly of this, while the monument was forming. I pointed other defects, but I could not convince him." "What, then, you are personally acquainted with Bacon," said Mr. B. "O yes," replied the stranger, "I have been intimate with him for many years." "It is well for you, then," said Mr. B. taking leave of him, "that your friend Bacon is not at your elbow, for he would not have been well pleased at seeing his work so roughly handled."

a magnificent Carpet of English manufacture, made to match the Tapestry ; the Sofas and Chairs, which are carved and gilt, are covered with white sattin richly embossed in various colours. Over the chimney-piece is inserted a very large Looking-glass of a single plate, eight feet eight inches by six feet four inches, between the windows, one of ten feet three inches by six feet two inches, while two others each nine feet ten inches by six feet, occupy other parts of the room. At each end of the apartment stands a large table, one of Verde-antico, the other of choice Granite ; on one of which is a pair of alabaster Vases, and a costly Buhl Time-piece ; and on the other, a fine Bust of the Duke of Wellington, by *Turnerelle*, and another of the late Right Hon. W. Pitt, by *Nollekens* ; beneath them a large red porphyry basin, and a pair of china jars, deserve notice. Near the door which is wrought in mahogany, ebony and sattin wood, embossed with carving, stands a Japan folding Screen, and a rich Buhl Cabinet with drawers, inlaid with tortoiseshell, on which are small Busts in marble of George the third, by *Turnerelle* and the late Duchess of Devonshire, from a cast by Mrs. Damer, by *Nollekens*.



Among other curiosities here kept, is a Model of a Chinese House ; a shirt of Charles the first, and the Cup, Boat and Salver used at the birth of Charles the second, of silver richly chased. From the windows of this room the Dog Kennels are worthy notice as forming a pleasing termination to the view.

Having now gone over the Interior of this Noble Mansion, I should here state, that the Domestic Offices are all under ground with the exception of the kitchen, which communicates with the house by means of a subterraneous passage, so that all effluvia arising from thence is avoided.

From the Drawing Room we proceed to take a view of those beauties of nature and art with which it is surrounded, for which purpose we will begin with the pleasure grounds at the back part of the house called the Arbor Vitæ Grove, or

### HIGH WOOD,

Consisting of about forty acres of land surrounded by a strong flint wall. They are laid out

in the most romantic and picturesque manner : Here in the very heat of summer the lover of retirement may enjoy the cool sequestered shade uninterrupted by the noise and bustle of the busy world.

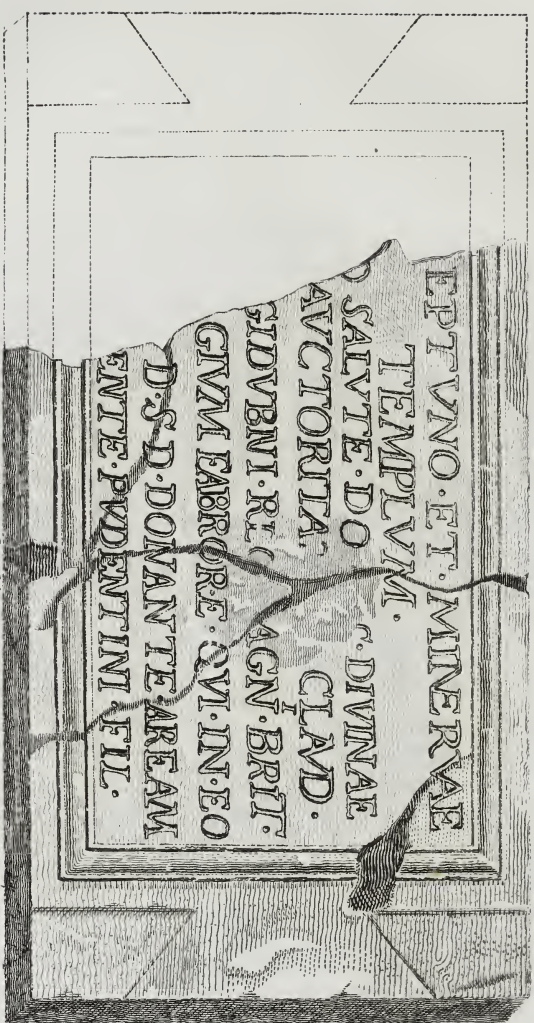
“ If solitude his wand’ring steps invite  
“ To some more deep recess, (for hours there are  
“ When gay, when social minds to friendship’s voice,  
“ Or beauty’s charm, her wild abodes prefer,)  
“ Here may he stray, —————  
“ And while he strays, a thousand rural scenes,  
“ Suggest instruction, and instructing please.”

The first place that attracts our attention, is a Temple erected on an artificial mount called the

### **TEMPLE OF MINERVA,**

In which is preserved one of the oldest inscriptions in England : this Stone was discovered in the year 1731, in digging for the foundation of the Council Chamber, in the North Street of the City of Chichester, the inscription itself is imperfect because the Stone was broken by the carelessness of the workmen, and one part of it lost : however the order as well as the inscription is as follows :





EP TVNO . ET . MINERVAE  
TEMPLEVVM .  
O SALVTE . DO  
AVCTORITA  
GIDVBNI . RE  
AGN . BRIT  
GIVM EABRORE . QVI . IN . EO  
D . S . D . DONANTE . AREAM  
ENTE . PVDENTINI . FIL .

*T King sculp Chichester*

ROMAN INSCRIPTION AT GOODWOOD .

*Drawn & Published by D Jaques.*

NEPTVNO ET MINERVAE  
 TEMPLVM  
 PRO SALVTE DOMVS DIVINÆ  
 EX AVCTORITATE IMP. TI. CLAVD.  
 ET COGIDVBNI REGIS MAGNI BRITANNORVM  
 COLLECIVM FABRORVM ET QVI IN EO  
 A. S. SVNT D. S. D. DONANTE AREAM  
 PVDENTE PVDENTINI FILIO.

IN ENGLISH.

The Temple of Neptune\* and Minerva, erected for the health and preservation of the Imperial Family, by the authority of King Cogidubnus the Lieutenant of Tiberius Claudius Augustus in Britain. The company of Artificers, with those who were ambitious of the honour of supplying materials, defrayed the expence,---Pudens, the son of Pudentinus, gave the ground.

This stone is about four feet in length, three feet broad, and between two and three inches thick ; it is supposed to have been set up

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\* Claudius, on his return to Rome had not only a land but also a naval triumph decreed him, for having conquered the sea—i. e. for having crossed it in safety from Gaul to Britain. For which reason it was, no doubt, that the temple in Chichester was dedicated to Neptune. Camden informs us that the Cogidubnus, mentioned in this inscription, was King of the Regni; that is all Sussex, and part of Surry and Hampshire, and that he resided in the above City.

*Vide Huy's Hist. Chichester.*



over the door of the Temple, which once stood upon the spot where it was found. It was presented to the Duke of Richmond by a Mr. Lodger, when his Grace caused this Temple to be erected for its reception, and placed it between the Statues of Neptune and Minerva, and above it a head inscribed "*Claudius Cogidubnus.*"

A little beyond the Temple a narrow walk opens into a Parterre, at the upper end of which is an Orangery, where a variety of aromatic plants, brought from the Isle of Malta are still in a flourishing state. Near and to the left is a fine *Tulipifera*\* Arbor Virginiana, or Virginian Tulip Tree, of a size unusually found in this country, in the months of July and August it is covered with a profusion of rich blossom. This tree together with the Virginian Oaks, were planted in the year 1739.

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\* "*Tulipifera arbor Virginiana;*" is a species of the *Liriodendrum*, a tree bearing liliaceous flowers. It is a native of North America, and is called throughout the English settlements, the Poplar. Mr. Catesby, in his Natural History of Carolina, says that some of these trees are found to measure thirty feet in circumference; Mr. Marshall the Naturalist describes this tree as growing to the height of seventy and eighty feet. Kalus also speaks of seeing a barn, the sides and roof of which were made from a single Tulip Tree. For a further account of this extraordinary tree, I refer my readers to Martyn's Miller.

Proceeding onward we pass various apertures in the earth, which give air to subterraneous passages, some of which lead into the Park and others to underground Chambers.

At the extremity of the North Vista, is erected a large Pedestal, on which is a fine Statue, the size of life, of a recumbent Lioness ; on this spot a favourite animal of that description belonging to the second Duke of Richmond was buried.

To the left we find, almost hidden from our view by the spreading foliage of lofty trees, an elegant little Building called the Parrot House, once the receptacle of a choice collection of those beautiful though noisy Birds, it contains at present nothing but the Model of a Dutch Saw-Mill, which, like the building itself is fast verging to decay : on the green in front of the house are placed a pair of contending Gladiators, cast in lead, and nearly of full size ; which although much defaced and mutilated by the hands of the mischievous, bear evident marks of exquisite workmanship.

In the centre of the Wood, in a lone Dell ;

“ An Abby’s rude remains attract the view,”

this is indeed a most romantic and sequestered spot, it represents an Abby or Chapel destroyed by an Earthquake, the cleft walls of such parts of the ruins as are standing, the vast chasms in the earth, together with the moss grown ruins lying in chaos around, imperceptably lead the mind to reflect upon the mutability of human things.

“ ————— It grieves me to the soul  
 “ To think how soon the blooming year shall fade,  
 “ How soon the leafy honours of the vale,  
 “ Be shed, the blossom nipt, and the bare branch  
 “ Howl dreary music in the ear of winter.  
 “ Yet let us live, and while we may, rejoice,  
 “ And not our present joy disturb with thought  
 “ Of evils sure to come, and by no art  
 “ Be shunn’d. —————

*Hurdis.*

Amid the ruins are various little Grottos of  
 Shell Work :

“ And, ever, and anon, between  
 “ Lay velvet tufts of loveliest green,  
 “ And honeysuckle lov’d to crawl  
 “ Up the low crag and ruined wall,  
 “ I deem’d such rocks the sweetest shade,  
 “ The sun in all his round survey’d.

*W. Scott.*

These Grottos are made the Cemeteries of the once favourite animals of the family, whose names and attributes are recorded on marble tablets, from the numerous inscriptions we select the following.

A very pretty Monkey from China commonly called Pug, alias Jack, alias Jacko, alias Jackey Pug, alias Fairplay : he was the property of Lord George Henry Lennox, and died the 18th of May, 1749.

Snatch'd by inexorable fate,  
Here lies poor Pug enshrin'd,  
Who dying left disconsolate  
His Brother Pug behind,  
Female or Male, who'ere thou art  
Some drops of pity shed,  
This, wouldst thou win the live Pug's heart,  
This tribute pay the dead.

Miss a Spaniel, of the Countess of Albemarle,  
ob. 26th. Sept. 1741.

I once was Miss, the mildest, best of Misses,  
Nurs'd and brought up by Keppel's care and kisses,  
But now no more than Argus or Ulysses.

Adjoining the Ruins is an Hermitage, before the door of which is placed an open stone

coffin ; within the Hermit's Cell, at the East end is a rude Altar, and over it is a nich in which stands a mutilated marble Image of the Virgin Mary, with her Child ; before the Altar is a very unique Bronze Lamp, representing an ancient warrior on horseback, containing twelve burners ; at the West end of the cell is a Fireplace, and in the South a Recess with the humble Pallet.

We find the Western Avenue towards the Dog Kennels terminated by an Obelisk, on the top of which is a Sphinx, and in the base and various parts are inserted antique Bass-reliefs of Hercules vanquishing the Nemæan Lion, Jupiter Capitolinus, and others. From hence we proceed to the

### **DAIRY.**

A Building exquisitely simple and beautiful, attached to which, is a place for refreshment, representing the Interior of a Gothic Temple, the roof is formed of oak carved, and the buttresses which support it are terminated by angels bearing shields, inscribed with the arms of Lennox, Keroualle, Brudenal and Cadogan ;







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*Engraved by J. Knapley from a Sketch by D. Jacques.*

# THE DOG KENNELS GOODWOOD.

the windows are formed of various pieces of ancient coloured glass.

Leaving with regret these delightful pleasure grounds, we again enter the Park and proceed to view

### **THE KENNEL,**

“ ————— the huntsman’s care  
 “ Upon some little eminence erect,  
 “ And fronting to the ruddy dawn ; its courts  
 “ On either hand wide op’ning to receive  
 “ The Sun’s all-cheering beams, when mild he shines,  
 “ And gilds the mountain tops.”

This Building, which is inferior to none of its kind in England, is erected on a rising ground, finely turfed ; it was built by the third Duke of Richmond, under the superintendence of Mr. James Wyatt, at the expence of 6,000*l*. It is in length one hundred and forty-eight feet, and thirty feet deep, the height from the crown of the arches which support it, is in the centre twenty-eight feet, and at the sides eighteen feet.

It is built chiefly of flint and light grey brick, the distribution of the Building is into

four Kennels ; two of them thirty-six feet by fifteen feet, and two others thirty feet by fifteen feet ; two Feeding Rooms twenty-eight feet by fifteen, in each of which is a ventilator at the top, and stoves to warm them in the winter, or air them in damp weather.

There is a constant supply of rain water from a Reservoir beneath, that contains 7,000 hogsheads, the whole of which can be cleared off by drains.

In the two brick airing Yards are large tanks of water, ten feet deep for the use of the Dogs ; in the north wing are Breeding Rooms, and a Boiling-house, with other conveniencies.

For the use of the Huntsman are two good Parlours, two Kitchens, and four sleeping Rooms, with a two-stalled Stable.

A little to the north of the Kennel, are two Cottages for the Whippers-in.

### **THE STABLES**

Form the next Building we shall notice, which is a handsome quadrangular Building, built from a



design of Sir William Chambers, by the third Duke of Richmond, in the early part of his life. They contain, independent of various Offices, stalls for fifty-four horses, with Rooms above for grooms, and stable-keepers. Adjoining is the Steward's House and Office, the Laundry, and Workshops for such artificers as are constantly employed on the estate.

Near the front of the House at the north-east angle stands the Conservatory, forty-seven feet seven inches in length by fourteen feet four inches in width, well stocked with rare exotics; on each side is an arcade for the more hardy plants; there are two Cork Trees\*

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\* This tree, which in its fructification exactly resembles the oak, and which is in fact a species of the same genus, is so sensible of cold, that Duhamel assures us it cannot bear the frosts of the northern provinces of France! but flourishes abundantly in the warmer parts of that Kingdom as well as in Spain and Italy. The various uses to which the bark of this tree is applied, are too well known to need enumerating. The acorns, which have a sweetish taste, not only serve to feed swine and poultry, but are likewise useful to mankind; who, in the time of scarcity, have availed themselves of their aid. It is said the Spaniards eat them roasted like chesnuts.

*Vide Wood's Zoography.*



(*Quercus Suber*) growing near this place, not unworthy of notice.

The Kitchen Gardens are about a quarter of a mile below the House at the south east extremity of the Park, and contain about ten acres of ground, with many choice fruit trees, and near them, an excellent Tennis Court.

Adjoining the Gardens, at Waterbeach, is a very respectable Inn, where visitors may be accommodated, and parties entertained at moderate charges. In the stable-yard of this inn, on a pedestal, stands the Lion, carved in wood, that once adorned the head of the Centurion, the ship in which Anson circumnavigated the Globe, beneath which is inscribed the following lines.

Stay Traveller awhile and view,  
One who has travell'd more than you ;  
Quite round the Globe thro' each degree  
Anson\* and I have plough'd the sea,  
Torrid and Frigid Zones have past,  
And safe ashore arriv'd at last :  
In ease with dignity appear,  
He in the House of Lords, I here.

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\* In September 1740, Commodore George Anson, sailed from England with a small squadron of ships, consist-

**THE PARK,**

Which is nearly six miles in circumference, contains 1,214 acres, 2 roods and 26 perches, statute measure, is partly surrounded by a strong flint wall, and can boast amongst the various trees now growing in it, of some of the finest Cedars of Lebanon\* in the Kingdom; they

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ing of the Centurion of 60 guns; the Gloucester, the Severn, the Pearl, the Wager, and the Trial sloop; with two Victuallers, and about 470 land forces, under the command of Colonel Cracherode. The Severn and the Pearl were separated from him on the Coast of Brazil, whence they returned to England. All his other ships, except the Centurion, were either lost or destroyed, for want of hands to navigate them. He burned the town of *Paita* in *Peru*, where he found a good deal of plunder. He likewise took the rich *Manila* galloon, valued at £400,000 sterling. And after undergoing an incredible number of difficulties, he arrived at Spithead on the 15th of June, 1744. His treasure was conveyed in a triumphant manner to London, where it was received amidst the shouts and acclamations of the people. He himself was soon after created a Peer of the Realm. He died 1762, aged 62.

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\* This tree, of which so much use is made in the manufactory of different articles, seems calculated by nature to bear almost any degree of heat or cold, and to thrive in almost any soil or situation. Mount Libanus, which was once

were planted to the number of 1000 in various parts of his domain, by the third Duke of Richmond, in the month of April, 1761, the plants being then four years old. In this Park on the 3d of August, 1812, a *Fête-Champêtre* was held in the absence of the noble family, (then in Ireland) by the tenants, tradesmen, and friends attached to it, to celebrate the coming of age of the present Duke of Richmond, then Earl of March, on which occasion the following lines were drawn from the pen of a gentleman present.

*On drinking the health of the Earl of March at the celebration of his birth-day, 3d August, 1812.*

I have not seen th' ingenuous youth,  
For whom the cup of Bacchus flows ; —  
But may the meed of love and truth,  
Attend him wheresoe'er he goes.

May honour, (guard of noble souls)  
Around him throw her sev'nfold shield ;  
And, as his much lov'd country calls,  
Begirt him in the tented field.

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supposed to be its only native place, has but very few trees remaining upon it ; but the deficiency is made up in other parts, and we now find the Cedar both in Europe and America, as well as in Asia.

*Vide Wood.*

May patriot ardour, fire his breast ;  
Be his the Statesman's steady zeal ;  
By Albion and by Erin blest,  
As safeguard to the common weal :

Thus may his moments glide along ;—  
His country's boast, his father's pride ;—  
His actions live in deathless song,  
And England claim him as her guide.

Ascending the Park to the north, we reach the

### **PHEASANTRY,**

A charming little spot, created from the remains of an old chalk-pit, in it are bred a variety of Chinese and other Pheasants, which are all obedient to the voice of their keeper ; in the centre is a small pond well-stocked with gold and silver fish.

This place is surrounded by a lofty wall, until it approaches the south, when it suddenly sinks into the deep and wily *haha*, affording by this *ruse* a most enchanting prospect to those within ; a short time back a white pillar of stone surmounted by a vase, lifted its lofty head above the trees, serving the threefold purpose of a chimney to the dwelling-house, an ornament

to the Park, and a mark for mariners at sea, but which it was judged advisable to remove, not only on account of its being much out of repair, but to quiet the not unfounded apprehensions of the inhabitants beneath during storms. A little to the left of this sequestered retreat, is a pleasure-house called

### **CAIRNEY SEAT,**

So named from the spot having been once the favorite place of resort of a faithful old servant in the family. It was erected from the materials formerly composing the tower of Hoove Church, on the fall of which they were purchased and applied to this purpose. Under the portico at the entrance of the Venetian Room is the Horoscope or configuration of the planets at the time of the birth of the second Duke of Richmond, in which hemispheric representation are described the sun, the fixed stars, and the elliptical orbits of such planets as were above the horizon on Sunday the 18th May, 1701, at half-an-hour after three in the afternoon, at which period of time his Grace was born in Goodwood House. The interior of this once elegant room, is fast going to decay; still its beautiful marble chimney-piece, together with



the remnant of painting and gilding on the ceiling and walls, partly tell what it must have been in the zenith of its splendour. From the windows is a most magnificent view, embracing the whole tract of plain beneath, from Portsmouth Harbour to Littlehampton.

In the shrubbery is a curious Grotto of Shell-work executed chiefly by the fair hands of Sarah Duchess of Richmond and her daughters: but it has unfortunately suffered much from delapidations and the pilfering of some of its visitors.

Cairney Seat, is a place much resorted to in the summer, by the inhabitants of Chichester, for through the kind indulgence of the present noble proprietor, any respectable party by proper application to the Steward at Goodwood, may obtain a ticket for taking refreshment there.

Leaving Cairney Seat we ascend to a most beautiful Plantation, intersected by a variety of roads, leading to and from the Park, and is most certainly in every respect adapted to please and delight the lover of solitude.

In scenes like these let flitting Fancy rest,  
And subject thought to Reason's calm controul;  
Let Contemplation spread her soaring vest,  
To catch the young suggestions of the soul.

For 'tis not where the dissipated throng,  
In nameless pleasures blast the hope of time,  
That mute reflection, frames her sacred song,  
Or offers incense at devotion's shrine.

The whisp'ring echo, and the verdant glade;  
The lowing herd---the Robin's pensive lay;  
The playful Zephyrs, and the cooling shade,  
Have charms to smooth the Trav'ler's rugged way.

He sits him down---he ruminates---approves---  
Imposing nature claims the grateful tear,  
Looking through whom, he views the God he loves,  
And joins the theme, he only stopt to hear.

By taking a road to the north west, we soon arrive on the verge of an eminence, commanding below a spacious lawn, the area of a superb natural amphitheatre with a back-ground, "by distance made more sweet," of the most picturesque description, forming altogether a subject truly worthy of the glowing pencil of a *Claude*. A little farther on, and we approach the boundary wall of the park, through an ap-

perture in which, called " Little-pond Gate," we enter on the

### **HARROWAYS.**

On the level of which are annually run the Goodwood Races, established about the beginning of the present century, by the third Duke of Richmond. These Races are in general respectably and well attended, yielding frequently very excellent sport ; the course is protected from accidents by a strong railing, which extends on both sides for a considerable distance, and has also a commodious Stand, or look-out Building for the accommodation of ladies. About a quarter of a mile to the west is Rook's or

### **ST. ROACH'S HILL**

Worthy of notice for the remnant of antiquity it contains, as well as for the panoramic view beneath ; upon the trundle of this hill, will be found the remains of a Danish encampment, supposed to have been constructed about the year A. D. 992, when this country was infested by the incursions of that race of people—in the centre of the intrenchment, a heap of rub-

bish nearly overgrown by weeds points out the spot on which a fire beacon was erected during the late war. Without the circle a little to the east was once a station of the party who were employed in making the celebrated Trigonometrical survey, begun in the year 1791, and carried on under the direction of the third Duke of Richmond, then Master General of the Ordnance: the height of this station, (as extracted from the communication made by his Grace to the Royal Society) was 702 feet above low water, distant from Chichester spire 21,345 feet, and from Goodwood House 7,938 feet.—Latitude  $50^{\circ} 53' 17''$ -2—and Longitude, west of Greenwich  $0^{\circ} 45' 47''$ -1—in time  $3^m 3^s$ -1—Let us now return to the Trundle: this eminence will be surveyed by a large portion of visitors with a degree of interest bordering on veneration, as having been in very early ages a place of general assembly for the ancient Society of Free and Accepted Masons. Tradition, as well as old topographical and masonic works, tell us, that the Fraternity first met in conclave here, as early as the time of Julius Cæsar: and in a publication\* of 1736, we still find, “No. 65, Lodge of St. Rook’s Hill, near Chichester,

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\* Vide Smith’s Freemason’s Companion.—London, 1736.

Sussex, once a year, viz. 'Tuesday in Easter Week, constituted in the reign of Julius Cæsar.'

An error, as regards the name, must evidently here have crept in with time, as it is well known Julius Cæsar never extended his conquests in England so far west as this part of Sussex, but in A. D. 46 or 47 the Roman General, under Claudius Cæsar, established his head quarters in Chichester as appears from the Roman stone-tablet (see page 75) discovered there, and which bears on its face proof (if we can believe the inscription) of the existence of the fraternity in England at that early period, for it seems they not only erected by their personal skill, the Temple of Neptune and Minerva, but contributed largely towards defraying the expence thereof. The Society in those early days, did not as is now the custom, admit men indiscriminately to a participation of their mysteries, their ranks were then filled by mechanics, and professors of the fine arts only, and from the known utility and independency of the order, (never permitting its members to become a burden to any nation or people) they were freely tolerated wheresoever they chose to take up their residence. If they accompanied the Ro-



mans in their wars, they, like skilful surgeons, assisted in the depriving Bellona of half her terrors ; and on a more peaceful mission, we find them afterwards a powerful engine in the hands of that politick Pope, Gregory the Great, for the conversion of the British Saxons to Christianity, for in the year A. D. 597, some of the fraternity attended Austin, or Augustin, the monk into Britain, and built for him the Church and Monastery at Canterbury, a building which when placed in comparison with their then rude constructions, must have operated on minds tainted with pagan superstition, as the work of enchantment rather than that of beings like themselves ; and finding that if they became not converts to the new propounded faith, they must expect to loose so great and useful an acquisition, the fruits of which they had only begun to taste, they suffered self-interest, that all-powerful stimulant in man, to assist the pious exertions of the monks in converting them to a faith, which must ultimately enlighten and unite the world.

The last public assembling of the Brethren on this spot is said to have taken place in the year 1698, under his Grace the first Duke of Richmond, who was then not only master of a

private lodge in Chichester, but also Grand Master of England, having under him as his deputy, the celebrated Sir Christopher Wren.

In 1812 the late Duke of Richmond became proprietor of this piece of ground by exchange with Mr. Tyson, and it was the avowed intention of his Grace, as the Provincial Grand Master of Sussex, had he returned to his native country, to have gathered the Brethren of his province together here, under his own noble banner; but the ways of Heaven are inscrutable and it is not for mortals to repine at the will of Omnipotence; but whilst all who ever had the pleasure of knowing that lamented nobleman, must venerate his memory, it is gratifying that with justice they can transfer their respect and esteem to the person of his noble son and successor.

Courteous Reader—having travelled thus far as a guide, I must now prepare to take my leave: should you be a painter, or an admirer of that fine art, you cannot regret the climbing of this eminence to feast on the extensive prospect which it presents to the admiring eye,

Where Hill and Dale, Hamlet and City rise,  
And Sea, that blends its distance with the skies.

Be you an Antiquarian, your pleasure cannot fail of being excited by the ancient remains around. If a Poet, fancy yourself on Parnassus, and boldly giving spur to your Pegasus, write on, for here you cannot be at a loss for a subject. If neither a Poet, Antiquarian nor Painter, but yet, perhaps a lover of "sweet poesie, whose end is to delight," I shall present you with the following stanzas to beguile the moments as you descend, and then respectfully bid you farewell,

Bear me to yonder Beacon's height  
Where all that's beautiful and bright,  
All that redundant nature yields,  
Her varied groves, and verdant fields,  
Burst on the captivated sight;  
There let me scan the mighty space  
That lies before me :—to the right  
Made dim by distance, blue appears  
Thy chalky cliff, fair Vecta, and thy face  
(As from its ocean-bed it rears  
Itself) seems "beautiful in tears."  
Oh, for a pencil dip't in dyes  
As varied as the rainbow's are,  
To paint the landscape as it lies  
In full perfection, more than fair.

Below me Cissa's steeple stands !  
Yet as I sit, and view  
This wondrous world, I marvel too  
And think of him, who " dwelleth not  
In temples made with mortal hands ;"  
Thy altar, Lord, shall be *this spot*,  
*Here* let my tongue thy praise rehearse,  
*Here* let me pour my prayer to THEE,  
And *here* approach *thee*, great Divinity,  
Whose temple is--the universe.

And as the eye still wanders on,  
(Like the wild bee that roving hies  
From flow'r to flow'r delighted as she flies,)  
On many a fairy spot 'twill rest  
Until the distant horizon  
Reclines on *ocean's* beauteous breast.  
Come then with me, whoever loves  
To lie on some proud eminence,  
And while the eye enraptured roves  
O'er nature's works, the boundless mind  
Shall take a wider flight, and find  
All that can charm the heart and captivate the sense.

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## **APPENDIX.**

APPENDIX.

OBSERVATIONS ON A PICTURE,

REPRESENTING

**The Cenotaph of the Lord Darnley,**

PRINTED

VERBATIM FROM A

**MS.**

**DRAWN UP BY G. VERTUE,**

AND NOW IN THE

**Library at Goodwood.**

TO THE HIGH AND MOST NOBLE PRINCE

**CHARLES LENNOX, DUKE OF RICHMOND,  
LENNOX AND AUBIGNY;**

*MASTER OF THE HORSE TO HIS MAJESTY,*

AND

KNIGHT OF THE MOST NOBLE ORDER OF THE GARTER.

## OBSERVATIONS, &c.

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THE Right Honourable the Earl of *Pomfret* being possest of a very remarkable Old Painting relating to the death of *K. Henry Darnley*, of *Scotland*, which he some time since presented to her late Majesty, *Mr. Jas. Anderson*, the eminent *Scotish* Antiquary and Publisher of the four volumes of Historical Collections, concerning *Mary Queen of Scots*, when he saw it, judged it a piece of so much curiosity, as to deserve very particular notice, and he accordingly drew up an exact description of it, with remarks, in the year 1727, for the Right Hon. the late Earl of *Oxford*, in whose Library they remain with a fine copy of the picture itself, in water colours, which his Lordship had caused to be taken.

Since this his Grace the Duke of *Richmond*, *Lennox*, and *Aubigny*, having found in his Castle of *Aubigny* in *France*, a duplicate or very old copy of the same Picture, which tho' it has suffered by time, happens to be perfect in several parts where the other was defective



or decayed: He has caused the same to be brought over into England, that by a careful comparison of the two together, one complete picture might be made out, and the whole design of the Work by that means be the better understood. Of this comparison, the following pages are the result, into which we have taken the liberty of transcribing *Mr. Anderson's* paper so far as we judged necessary; adding thereunto such other particulars and remarks as have further occurred to us.

The Picture is painted on Canvas of seven feet four inches long, by four feet and a half high; and on the upper corner towards the right hand is this inscription, as a title to the whole:

TRAGICA ET LAMENTABILIS INTERNECIO  
SERENISSIMI HENRICI SCOTORUM REGIS.\*

This, as well as the other Inscriptions to be hereafter mentioned, is wrote in capitals, with many of the words abbreviated, according to the manner of the times.

The Piece in general represents a Chapel paved with Marble, before the Altar of which is exposed on a sort of Monument adorned with trophies of the deceased, the effigies of *K. Henry Darnley*, and near the same, are King *James* his Son, the Earl and Countess of *Lennox*,

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\* The tragical and lamentable murder of the most Serene Henry King of Scots.

his Father and Mother, and his younger Brother, all on their knees, as beseeching God to punish and revenge his Murder.

The Altar is towards the right hand, and upon it stands the Image of our Lord treading on a Death's Head, pointing with his left hand to the Wound in his Side, and holding the Cross in his right, on which is a Paper with the usual Letters, I. N. R. I. and on either side of the Altar are green Silk Curtains, upon Rods and Rings, as is common in Catholick Chapels.

Beneath the Altar, in the corner of the Picture, is placed the Representation of a Landscape, in a Frame of 23 inches by 17 ; in which are several Historical Figures that will be described in our Account of the next Plate.

Near the Altar is seen a Paper as fastened on with wafers, and intended to shew as fixed upon the Picture, being an account of the Persons therein represented.— Upon it is to be read,

*En Subsequentium Heroum Effigies vivas.\**

HENRICUS ejus nominis Primus, Famâ dignissimâ, nuper  
Scotiæ Rex, a Comite BOTHWELLO suisque conjuratis,

---

\* Behold the portraits of the following Heroes done to the life.

Henry, the first of that name, of great renown, late King of Scotland, most barbarously murdered with his

[*consentiente Coniuge Regina,*] *atrocissime cæsus una cum suo servo camerario. [Quæ Regina mox ab interempto amantissimo fidelissimoque Marito suo, se eidem BOTHWELLO Uxorem iunxit.] Demptus est prudentissimus hic Speciosissimusque Princeps non sine magno civium suorum dolore luctuque, cum annos vixerat tantum XXI. cujus animam Deus suscipiat sibi in Gloriam.*

JACOBUS ejus Nominis Sextus, interempti HENRICI Filius, Dei Gratia Regni illius jam Rex, Ætatis inter faciendum hoc mensium XVI, quem conservet Deus incolumem, longævum, Regnoque Felicissimo.\*

MATHEUS Comes LENNOXÆ,† de Sanguine Re-

---

trusty servant, by Earl Bothwell, and his confederates (the Queen his wife also being privy and consenting to it) [which Queen, soon after the murder of her most loving and faithful husband, married the said Bothwell.] This most wise and beautiful Prince was cut off, at the age of 21, to the inexpressible grief of his people. May God receive his soul into glory.

\* James, the sixth of that name, the son of this Henry, that was murdered, by the grace of God now King of that Realm, being sixteen months old. May God Almighty protect and preserve him, and give him long life, and a happy reign.

† Matthew Earl of Lennox descended from the Kings

*gum SCOTORUM, superiorum duorum Principum Pater et Avus, ætatis inter faciendum hoc Annis L.*

*Domina MARGARETA DOWGLASS\* illius uxor Comitessa LENNOXÆ, Unica Filia ac hæres ARCHIBALDI Comitis ANGUS, et MARGARETÆ SCOTORUM Reginæ, senioris filiæ HENRICI Septimi Angliæ Regis, superiorum duorum Principum Mater et Avia, Ætatis inter faciendum hoc Annis LI.*

*CAROLUS STUART† illorum Filius, ætatis inter faciendum hoc Annis undecim.*

Concerning which inscription it is to be remarked, that in the Earl of *Pomfret's* picture, the words above in crochets, relating to the Queen's consent to the murder, and to her marriage afterwards with Earl *Bothwell*

of Scotland, the father and grandfather of the two abovementioned Princes, in the 50th year of his age.

\* Lady Margaret Dowglass his wife, the Countess of Lennox, only daughter and heiress of Archibald Earl of Angus, and Margaret Queen of Scotland, the eldest daughter of Henry the 7th, King of England, the mother and grandmother of the two abovementioned Princes, in the 51st year of her age.

† Charles Stuart their Son, in the 11th year of his age.

are wanting, as having been purposely taken out, by scraping off the colour to the very threads of the canvas, so that they are here restored, from the Duke of *Richmond's* picture, where they still remain entire.

Next to this inscription, before the Altar, and in the middle of the picture is a sort of monument, or bier, covered with mourning, on which lies along such an effigies of *K. Henry Darnley*, as was usually carried in former times at the funerals of Princes and other great persons. He appears in gilt armour, with a rich cushion under his head, near which is an Imperial Crown supported by two Unicorns of *Scotland*, and at his feet lies a Wolf, which was one of his own supporters, as appears by his Arms on the Monument of the Countess his mother, in *Henry the VII's* Chapel, at *Westminster*.

Over the Effigies may be read the following lines, as wrote on a table supposed to be hung up against the wall of the other side of the Chapel.

*In Interitum Excellentissimi Henrici Scotorum  
Regis Carmen Heroicum.\**

*Quem jam depictum videas hac mole jacentem  
Grande BRITANNORUM quondam resplenduit Astrum,*

---

\* *An Heroic Poem upon the Death of the most excellent  
Henry King of Scots.*

The person you see represented lying on this monument was once the glory of Britons. Lo ! he was the great Darn-



*En Heros DARNLEIUS erat, flos ille Deorum,  
 Qui modo Regina rutilans Uxore MARIA  
 SCOTORUM Celebrum Rex est memorabilis ortus.  
 Sacrato BRITONUM luxit de Stemmata Regum  
 Indole magnificá, venerandi cultor honesti,  
 Ingenio præstans, linguarum numine fusus,  
 Floculus Eloquii, Literis insigniter altus,  
 Musicus, Armipotens, Animosus, Mitis in omnes,  
 In numero celsæ florebat munere mentis ;  
 Corporis encomiis quantus, quantumque beatus,  
 Vultus membrorum vario superante decore  
 Emicuit certe, Cælestis Imaginis instar  
 Extitit, heu vitæ brevis heu finisque dolendi :  
 Quem cum Sors annis uno tulit esse viginti,  
 Et Pater Infantis fuerat, cum Principis almi*

---

ley, that flower of the Nobility, who by marrying Mary Queen of Scots, was advanced to the royal dignity. He sprung from the illustrious Stock of British Kings, was of a noble disposition, and of strict honour. He had an excellent genius, was a great master of languages, and well versed in literature. He undertsood music and arms, was brave, yet mild and gentle. Thus distinguished was he by the extraordinary endowments of his mind.

He was also very happy in his person, the beauty of his face being exceeded by the fine proportion and gracefulness of the rest of his body. His form indeed seemed more than human. But alas! his life was short, and his death tragical : for when he was arrived to the age of 21, was the

*Spe Rex eximiâ mirâ pietate maritus*  
*Occidit : O tristis Sors [conspirante MARIA*  
*Conjuge Reginâ truculento vulnere cæsus.]*  
*Occidit hoc rutilum lumen, sed corpore tantum,*  
*Mente Deo vivit, longo quoque vivit honore.*

And here also, as before, in the Earl of *Pomfret's* picture, the words immediately reflecting upon *Q. Mary*, have been designedly scratched out.

Beyond the bier, on the side wall of the Chapel, are seen three pilasters, embellished with gothick work, to each of which is fixed a spear, twisted red and gold; and bearing a banner fringed with gold and silver. On the first is only the Lyon of *Scotland*, in the double Tressure fleury counter fleury, as King. In the second is a white Saltire, or St. *Andrew's* Cross, in a blue Field, charged with a Ducal Crown in the centre, being probably the Banner of his House: and on the third are his own Paternal and Feudal coats, viz. in the first quarter his Father's Arms, being *Aubigne* and *Stewart*, quarterly; and over all *Lennox*, in an Escoccheon of Pretence, with the Fyle of three Lambeaux, as his own Personal Distinction.

---

father of a child, a Sovereign Prince, a King of excellent hopes, and a most affectionate Husband, he was cut off: O hard fate! [inhumanly murdered, Queen Mary his wife also conspiring his death.] Thus set this radiant Star, yet was not wholly extinguished. His soul lives to God, and his name will be immortal.

In the second quarter are the Arms of *Man*, being feudal Arms of the Duchy of *Albany*. In the third quarter Gules three Lyons Rampant Argent, being the feudal Arms of the Earldom of *Ross*, conferred upon him with the Duchy of *Albany* immediately before his marriage. And in the last quarter are the several coats derived from his mother, as Heiress of the House of *Angus*, viz. *Galloway*, *Abernethy*; *Wisheart* of *Brechin*, and *Stewart* of *Bonkill*, quarterly, with the Paternal Coat of the House of *Douglass*, in an Escoccheon of Pretence. All which several Armorial Bearings are represented in their proper colours.

On the monument or mourning cloth covering the Bier are embossed or embroidered, on the side in front, three Escoccheons of Arms under Regal Crowns, that in the middle, being the Royal Lion of *Scotland*, is surrounded with the collar of the Thistle and Figure of *St. Andrew*, being a Regal Ornament of the *Scottish* Kings. The other two are enriched with the Collar of the Order of *St. Michael*, of which he had been installed a Companion; the *French* King having sent him the Ensigns of it, by Monsieur *Rambouillet*, his Ambassador, who came on purpose into *Scotland*, in *Feb.* 1565-6, soon after King *Henry's* marriage with the Queen.

Both these Escoccheons are parted per pale, as *Baron* and *Feme*, and on the first, or that next the Altar, are the abovementioned Bearing of his Father's and Mother on the right, with the Royal Arms on the left, and on the other his Feudal Arms above likewise mentioned of *Al-*

*bany* and *Ross* on the right, again impaled with the Royal Arms of *Scotland*, on the left.

Between these Escocheons of Arms, are two round Medalions, or Plates of Goldsmith's Work embossed, the contents of which have been quite defaced, in the Earl of *Pomfret's* picture; but in the Duke of *Richmond's* it appears that in them are represented some circumstances of the King's Murder, agreeably to what Mr. *Anderson* has observed of the other, that, *tho' those circles are now blank, some affirmed there had been in each a Bas Relievo, with an inscription, of which there were Vestiges, but so much effaced and erased, as to be unintelligible and illegible, further than to shew there had been such.*

In the first of these plates is represented the inside of a chamber, wherein is a bed, with two persons standing by it armed, the one at the head, as directing, and the other at the feet, as drawing the King's Body forcibly from the Bed; near the feet of which is seen a pallet, wherein is an Old Man, dead or sleeping, the Chamber Door standing open the while, and towards the lower part is written.

CÆDES DICTI REGIS ET SERVI SUI IN LECTIS.\*

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\* The murder of the said King, and his Servant in their beds.

In the other Plate are represented, first a young Man lying dead, and almost naked under a Tree; and it may be remarked, that he appears very tall, by the great length of his Legs and Thighs, as King *Henry Darnley* is known to have been. Somewhat farther off lies also the dead body of an old Man, in the same manner with hardly any clothes on. The Tree may be observed to have no Leaves, which I take notice of, as an instance of the care that was taken, to have this Picture truly represent the Historical Facts, the Murder having been committed in February, when all the Trees are bare. Mr. *Anderson* speaking of the Landscape to be described hereafter, observes, *there had been Drawings made of the House in which the King was killed, and of some other particulars*, among which, it is not impossible, were also the inside of the Room where he lay, and the Tree under which he was found. In this Plate, a little above the Bodies may be read,

POST CÆDEM IN HORTO REPERIUNTUR PROSTRATI.\*

Above these Arms and Circles, the Monument or Bier is ornamented with Cherubim Heads of Gold, and at the two corners that appear, are two figures also of Gold or Gilt, one representing Fame and the other Justice; near the top, just under the Effigies, is wrote in the Duke of *Richmond's* Picture,

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\* After the murder, they are found lying in the garden.



HIC JACET SERENISSIMUS HENRICUS SCOTIÆ REX,  
INTERFECTUS XIX. DEI MENSIS FEBRUARII ANNO DO-  
MINI MDLXVII.\* Which date should however have been  
MDLXVI, for that was the year after the manner of dating  
used elsewhere in this Picture, it being as will be seen,  
said to have been painted, or finished at least, in *Jan.*  
1567, about eleven months after the King's Murder.

On either side of his Effigies towards the Feet, lie in  
this Picture, his Helmet, Sword and Gantlets, which have  
undoubtedly been also in the Earl of *Pomfret's*; but  
worn out before that Picture was repaired, when some  
parts of it, hereabout especially were entirely new paint-  
ed over.

Upon the foreground of the Piece before the Monu-  
ment is a Cloth or Carpet of Purple Velvet, (in the Earl  
of *Pomfret's* white) fringed with the same colour, on  
which the Young King James is represented kneeling,  
with his Crown on his Head, and uplifted hands, before a  
little desk covered with the same colour, and whereon lies  
upon a Cushion the Sceptre: his Robes are also in the  
Earl of *Pomfret's* White, in the other Purple Velvet;  
and about his neck is the collar of *St. Andrew*. Over  
his Head is a Scroll, as proceeding from his Mouth with  
these Words.

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\* Here lyeth the most Serene Henry, King of Scotland,  
murdered the 19th of February, in the year of our Lord 1567.



EXAUDI, DOMINE, ET VINDICA SANGUINEM INNOCENTEM REGIS PATRIS MEI, MEQUE TUA DEXTRA DEFENDAS ROGO.\*

Upon the Floor to the left hand, or behind the Head, are represented the Earl and Countess of *Lennox*, his Father and Mother, and his younger Brother, as in the Mourning Habits of the time, looking towards the Altar with uplifted Hands, having their Gloves and Prayer Books laid down before them. In the Earl's Countenance is represented a sedate manly concern, while the Countess and their young Son appear as in Tears. Over all their Heads also are Scrolls, as from their Mouths, with the following Legends.

EXAUDI, DOMINE, CLAMOREM NOSTRUM; ET VINDICA SANGUINEM INNOCENTEM REGIS CHARISSIMI FILII NOSTRI. DA REGI FILIO SUO PIAM FORTUNAM VITAMQUE LONGAM PRECAMUR.†

---

\* Hear, O Lord, and avenge the innocent blood of the King my Father, and defend me, I beseech thee, with thy right hand.

† Hearken to our cry, O Lord, and avenge the innocent blood of the King, our most dear son. Grant, we beseech thee, to his son prosperity and long life.

VINDICA, DOMINE, SANGUINEM INNOCENTEM REGIS FRATRIS MEI; ME VINDICTÆ TUÆ INSTRUMENTUM FACIAS ORO.\*

Near these three last Figures and Scrolls, is another Inscription, as on a Table hung by a Ring to the Wall of the Chapel, containing the following Account of the Design and Intention of this Work.

OPERIS HUIUS CAUSA.†

QUOD HOC FIERI FECERUNT HONORATISSIMUS COMES LENNOXÆ, ET DOMINA MARGARETA DOUGLASS ILLIUS UXOR, LONDINI MENSE JANUARIJ ANNO DOMINI, MDLXVII, UT, NIMIS QUI JAM SENESCENTES, SI ANTE EXCELLENTISSIMI SCOTORUM REGIS ILLORUM PROLIS ETATEM PERFECTAM HAC VITA PRIVARENTUR, AB EIS MONIMENTUM HABERET IS, QUO ATROCISSIMA CÆDES, NUPER REGIS PATRIS SUI, NON EXCLUDATUR ILLIUS E

---

Avenge, O Lord, the innocent blood of the King my brother; make me, I beseech thee, an instrument of thy vengeance.

† THE OCCASION OF THIS WORK.

That the most Hon. Earl of Lennox, and the Lady Margaret Dowglass his wife, ordered this to be done at London in January 1567, to the intent that, as they were now advanced in years, if they should depart this life before the most excellent King of Scotland, their grand-son grew up, he might look upon it as a memorial from them, to keep up in

MEMORIA, DONEC DEUS EANDEM FACIAT PER ILLUM  
VINDICARI.

Whence appears both the time and place when and where this Picture was Painted, viz. in *January* 1567, at *London*, by Direction of the Earl and Countess of *Lennox*, who already growing into Years, designed, that if they came to die before the young King their Grandson grew up, he might from them receive this Piece, to preserve and keep up the Memory of the King his Father's Murder, till God should cause the same to be avenged by him.

On the Uppermost Step of the Altar, in the Earl of *Pomfret's* Picture (now in Kensington Palace) which we look upon as the first Original, is to be read in small letters, LEVINUS VENETIANUS, OR VOGELARIUS, ME FECIT, being the name of the Painter employed to perform this Work.

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his mind a constant remembrance of the barbarous murder of the late King, his Father, till it should please God to permit him to avenge it.

THE BATTLE ARRAY  
OF  
CARBERRY HILL,  
NEAR EDINBURGH, the 15th JUNE, 1567,  
WHEN  
Queen <sup>the</sup> Mary  
SURRENDERED HERSELF TO THE CONFEDERATE  
LORDS OF SCOTLAND.

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THIS Historical View, painted at the corner of the Picture or Cenotaph of King *Henry Lord Darnley*, is one of the most curious parts of the whole, as it represents the remarkable transactions at CARBERRY HILL, about five miles to the east of *Edinburgh*, when Queen *Mary* parted from Earl *Bothwell*, and surrendered herself into the hands of the Nobility, that had joyned in Arms to revenge the death of the King.

The Queen's army and *Bothwell's* is seen drawn up toward the top of the Hill, where the Royal Standard is displayed, with several Ensigns of St. *Andrew's* Cross. They have some cannon before them firing, and are posted within trenches, which were the same the *English*

had cast up about 20 years before, when they were here under the command of the Duke of *Somerset*, Lord Protector to King *Edward VI.* who fought a bloody battle at *Pinkie* in this neighbourhood.

The Queen herself is here to be distinguished with one of her women on horseback, as also Earl *Bothwell* on a large white horse, with several others in Armour about him, and before them are two trumpets sounding; there having been a Proclamation made to encourage the men to fight, by promising that whosoever should kill an Earl in the field should have a Reward of 40*l.* Land, for a Lord 20*l.* for a Baron 10*l.* and for a Yeoman's Head, his Escheat or personal Estate.

At the foot of the Hill, as in low ground, where they may be sheltered from the fire of the Queen's Artillery, are represented the forces of the Confederate Nobility, marching in Battle Array: The foot in two bodies with bowmen in their rear, and the horse at some distance before them to the left, as endeavouring to get round the hill on that side; the better to attack the enemy, and avoid the inconvenience of the sun in their faces when they should come to engage; which is here very particularly exprest in the picture.

Before the larger body of the foot, is an Officer with a halbert, then two files of firelocks; after them one playing on a reed; then a drummer, and immediately after, one carrying the great Standard of the Confederates, whereon is painted the King's dead body, lying under a



tree, near which is the young King his Son kneeling, with his hands lifted up to Heaven, and this inscription :—

JUDGE AND REVENGE MY CAUSE, O LORD.

After this Banner follow two other files of firelocks, and then the larger body of foot, the lesser being at some distance to the right ; each party carry the Banners of the Nobility, displaying their Arms in their proper colours, and by them ride Officers in Armour with Marshal-Staves painted red and gold.

With the lesser body, which makes the right wing, are the Standards of the Earl *Morton*, and the Earl of *Hume*, and a third, which bears the Arms of *Ereskine*. The first two are particularly named by *Buchanan*, as the leaders of this very body of men. *Primæ (aciei sc.) præerant Mortonius, adjuncto Alexandro Humio cum suis clientibus.\**

With the other body, making the left wing of the foot, are seven Standards, the first of which is that of the Earl of *Glencairne*, then follow those of the Earls of *Athol* and *Marr*, the Lords of *Lyndsay*, *Ruthven*, *Semple*, and *Graham*, as it seems, though somewhat imperfect : These three Earls are also mentioned by *Buchanan* as leading this body, and it may be here noted, once for all, that every particular in the picture appears exactly agreeable to what is related in that Historian, as

---

\* Morton with Alexander Hume and his Clan commanded the right wing.

Mr. *Anderson* also observes it is to whatever else he had met with in the best relations whether printed or manuscript, of these transactions.

The confederate Horse, as was observed before, are at some distance to the left; they have a trumpet before them, with the *St. Andrew's Cross of Scotland*, and a Standard with the King's dead body, like the former, only of a lesser size.

Whilst the army of the Confederate Nobility was thus in sight of the Queen's, *Bothwell* sent to challenge any of the Lords,, his equal, to meet him in single combat: And whereas there appear two Horsemen in complete Armour as riding up the hill, from one army to the other, they are probably designed for *Bothwell's* messenger returning, with one to notify the acceptance of his challenge, which *Bothwell* afterwards on frivolous pretences declined.

It was at this time that the Queen desired to speak with Sir *William Kirkaldy* of *Grainge*; the result of which conference was, that she consented to separate herself from Earl *Bothwell*, and to put herself into the hands of the Nobility. Accordingly *Bothwell* is here seen withdrawing himself, with another Horseman, both in complete Armour, they have spears in their hands, and *Bothville departing*, is wrote over him. At some distance the same two men appear again, riding at full speed with the words, *Bothville flyand*, above them; and several distances they are again repre-

sented riding in great haste along the mountains eastward from *Carberry* Hill, and then turning down to the Castle of *Dunbar*, which has *Dunbar* wrote over it.

In all these several views of *Bothwell* he is on the same white horse, with his name above him.

In the mean time the Queen came away with Sir *William Kirkaldy*, and she is accordingly represented as riding down the hill with her woman, and Sir *William* on foot leading her horse by the bridle towards the Confederate Army : Over her head is wrote, *The Queen*.

At some distance from the army is seen a man leading a horse laden with two barrels, another with a sack on his shoulders with some provisions ; as also a woman drawing liquor from a barrel into a pitcher, and another filing drink from a pot into a cup to a soldier, with barrels and pots on the ground ; another woman with a large jug on her head and soldiers sitting among bushes on the ground. All which is designed to express the refreshments brought from *Dalkeith*, and other neighbouring Villages to the Confederate Army, which marched early in the morning from *Edinburgh*, and to whom these refreshments were so much the more acceptable, as the weather was very hot, it being the fifteenth day of *June*.

Towards the lower right hand corner of this Landscape is a prospect of the City of *Edinburgh* with the name wrote over it. On the south side of the City was the

*Kirk-a-Field* where stood the house, and garden in which the King was murdered. The house stood in the place where now is the house of the principal of the University of *Edinburgh*, and close by was a house sometime belonging to the family of *Hamilton*, where the publick schools are now kept.

At a little distance from the *Kirk-a-Field* House, was a ridge of Rocks called *Salisbury Craigs*, and a high mountain called *Arthur's Seat*, both which are represented in this Landscape, and as Mr. *Anderson* observes with great exactness.

Upon the frame or border of this Landscape, was an inscription, but greatly damaged and defaced in both pictures: being in the Duke of *Richmond's* particularly quite new painted over; yet upon the washing off the new colour, and carefully comparing the two pictures with each other, the whole has been made out, except about three words towards the end, the sense of which also may be pretty certainly known. The Inscription was as follows:

*In Bellum prodeunt Scotorum Regina proditorque  
Bothwellus, contra quos veniunt Regni illius Proceres,  
lamentabile hoc quod videas ferentes vexillum. Pro-  
fligatus Bothwellus ad Dunbarum in Castellum fugit:  
Regina vero simplici habitu deformata, sese in manus  
Nobilium dedit: in qu . . . . . st . . .  
dicium in cædis su . . . . . ris Princi*

*pes duos*.\* The last word but two was in all probability *superioris*, and *dicium* the latter part of *Judicium*; so that the sense of the last line is, that judgement was passed by the Lords on the two chief Authors of the fore-mentioned murder, meaning their obliging the Queen to resign her Crown to her Son; and declaring *Bothwell* a Traitor, and forfeiting his Estate, soon after his departure from *Carberry Hill*, to the Castle of *Dunbar*; from whence he fled into the *Northern Isles*, and never returned into *Scotland* any more.

It is obvious the doing this picture has been a matter of care and expence, having been a considerable time in hand; for in the first inscription King *James* is said to have been sixteen months old, which he was in *October 1567*. So that the picture was then at least composed; and it appears by another inscription that it was not finished till *January* following, about four months after. The exact agreement of it also, with the best historical accounts, shews great care was taken to represent the facts truly, and while they were fresh in every one's me-

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\* The Queen of Scotland. and the traitor *Bothwell* are marching out to the battle, against whom the Chiefs of that Kingdom are advancing, bearing the mournful Standard you see. *Bothwell* obliged to flee retires to *Dunbar Castle*: The Queen, disguised in a mean habit, surrenders herself into the hands of the Nobles; in a convention of whom sentence was pronounced upon the two persons principally concerned in the above mentioned murder.



mory, it being as has been seen in hand within less than seven months after the murder, and four after the transactions of Carberry Hill.

Mr. Anderson also observes, he had seen other old drawings of the Ensign of the Confederates exactly agreeable to that here represented, and that all the view of the country in the Landscape is happily here imitated, as any one will be satisfied who takes the trouble of viewing *Carberry Hill* and the adjacent grounds. So that the Earl of *Lennox* took all possible care, that this picture, which he intended for so remarkable a Legacy to the King his Grandson ; should be as perfect as possible.

The Earl of *Lennox* himself was afterwards slain at *Stirling*, in 1571, whilst he was Regent of *Scotland* ; and the Countess his wife died at *London* in 1578. Their son *Charles*, was by the King his nephew afterwards created Earl of *Lennox*, and died leaving only one daughter called the Lady *Arabella*, whom it is said, the *Popish* party intended to set up for Queen, if the Powder Plot had succeeded ; and this Lady dying afterwards unmarried, the direct line of *Matthew Earl of Lennox* became extinct.

Having thus finished the description of these pictures, it only remains to give an account in what manner the first came into the hands of the Earl of *Pomfret*, and the other of the Duke of *Richmond*, which is shortly thus.

The direct line of *Mathew* Earl of *Lennox* failing as above in the Lady of *Arabella*, his Honour and Estate came to *Esme Stewart* Lord *Aubigne* in *France*, son to *John* Lord *Aubigne* younger brother of the said *Matthew*; which *Esme* after made Duke of *Lennox*, was father to *Lodowic* Duke of *Lennox*, created Duke of *Richmond* also by King *James*; and in the descendants of this *Esme*, did the Honour and Estates remain, till the time of *Charles* Duke of *Richmond* and *Lennox*, who died without issue in *Denmark*, where he was Ambassador from K. *Charles II.* in 1672, by whose descent, all the Personal Estate, Pictures, &c. came to his sister the Lady *Catherine Stewart*, who married the Lord *Obrian*, son to *Henry* Earl of *Thomond*: by whom she had *Donatus*, after his father's death Lord *Obrian* who married the Lady *Sophia Osborne*; and also a daughter married to the Lord *Cornbury*. After the death of the said Lady *Catherine*, the forementioned Lady *Sophia* her son's widow, and her daughter's husband the Lord *Cornbury*, divided the Personal Estate and family pictures: upon which division this picture came to Lady *Sophia*, who marrying to her second husband *William* Lord *Lemster*, was by him Mother to the present Rt. Honourable *Thomas* Lord *Lemster* and Earl of *Pomfret*: who becoming thus possess of it, some years since presented it to her late Majesty Queen *Caroline*, in whose Closet at *Kensington* it still remains.

For the other Picture, it was undoubtedly sent over by Earl *Matthew* to his Brother *John* Lord *Aubigne* in

*France*, where it has ever since remained in the Castle of *Aubigne*: This Lordship becoming extinct in the person of Charles Duke of *Richmond*, who died in 1672, the Honour, Estate, and Castle reverted to the King of *France Louis XIV.* who soon after erected the same into a Dukedom, in Favour of *Louisa de Keroualle* Duchess of *Portsmouth*, with Reversion to her Son the late Duke of *Richmond*, and his Heirs: which *Louisa* dying in 1735, His Grace the present Duke of *Richmond* and *Lennox*, her Grandson succeeding to that Honour and Estate, found when he went over into *France* soon after, among other Family Pictures in his Castle there, the Picture here mentioned, which he caused to be brought over to *England*, and by the comparing of which with the other at *Kensington*, we have been enabled to give this Description.

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